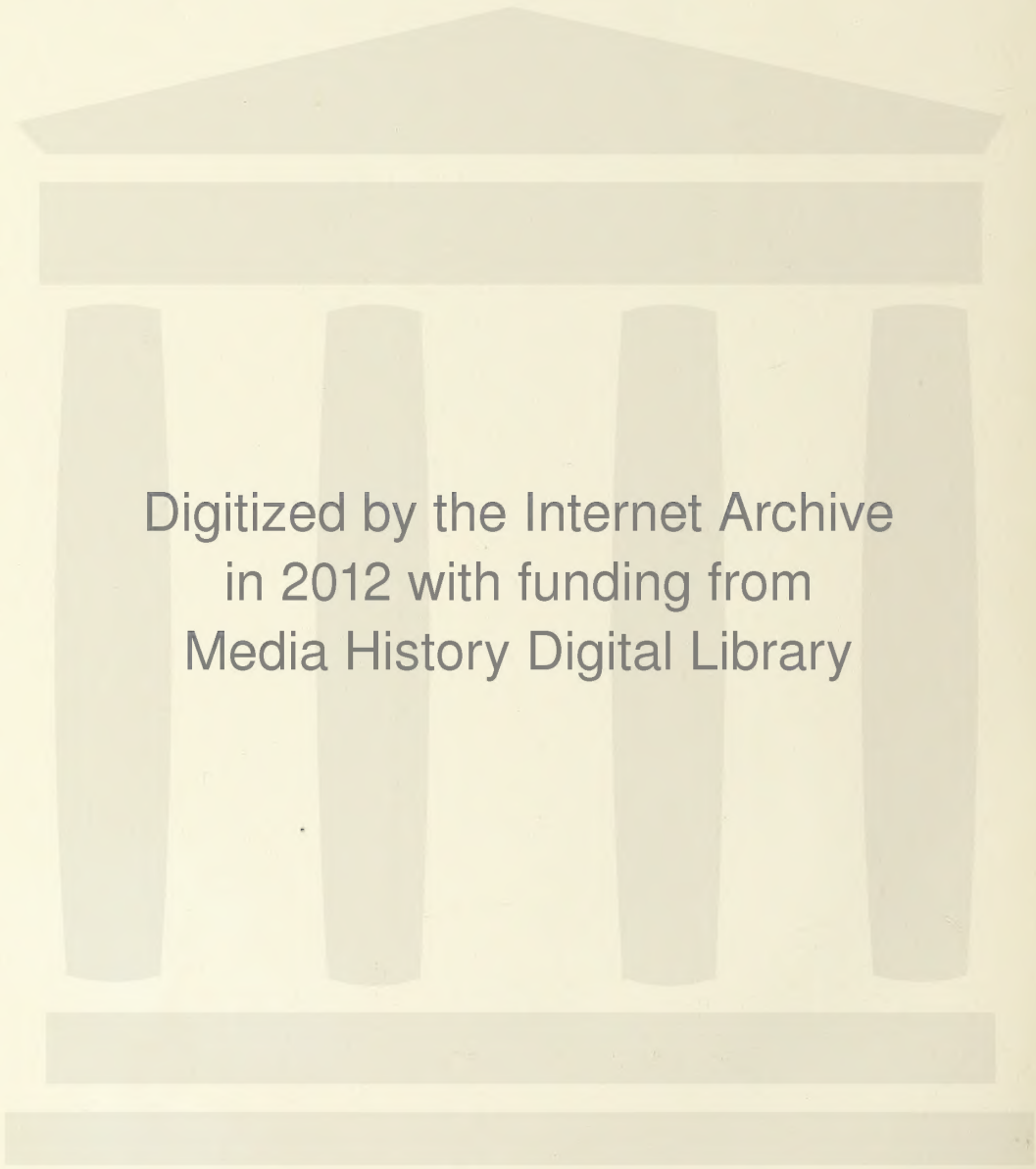
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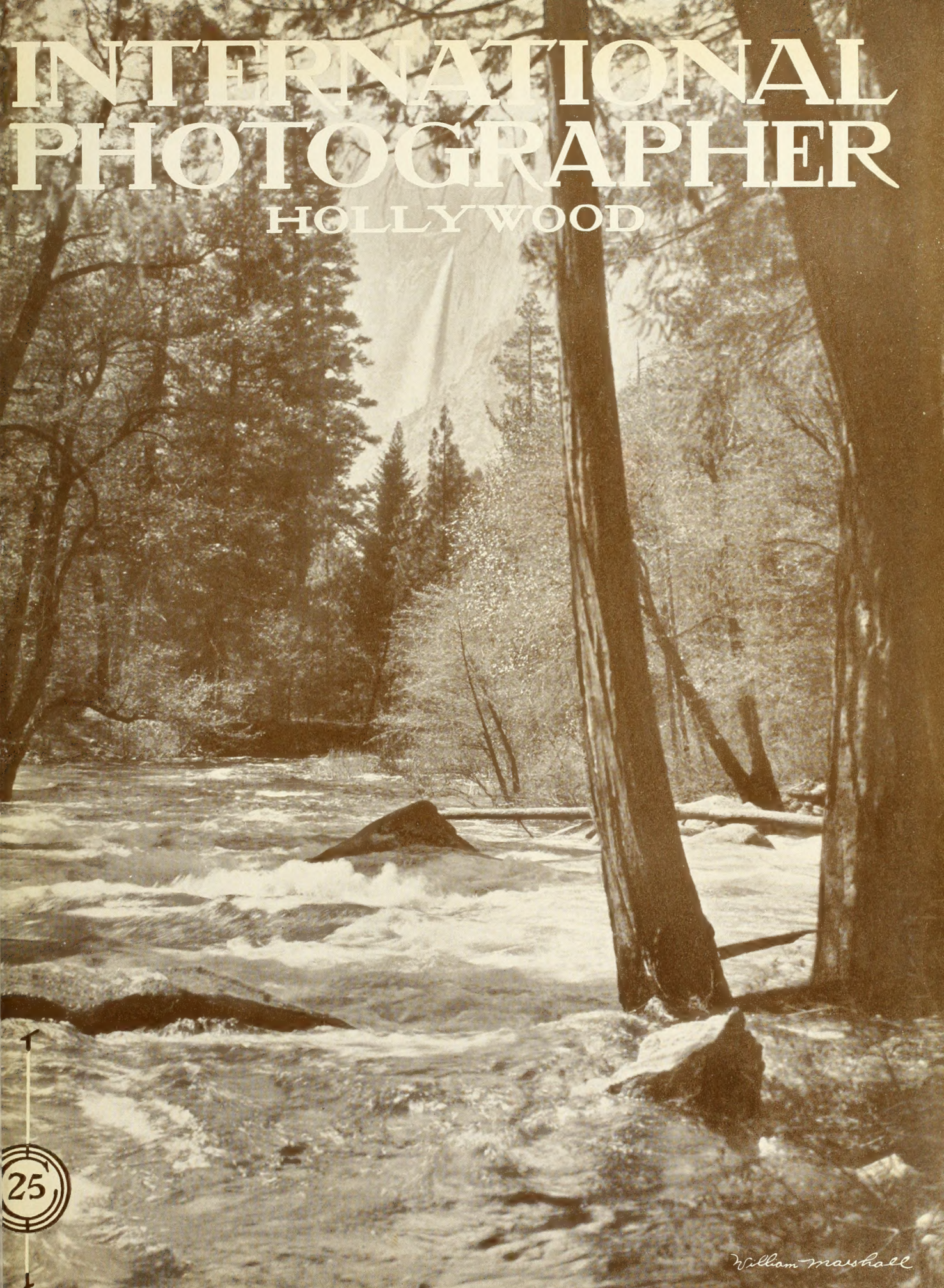
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# INTERNATIONAL PHOTOGRAPHER

HOLLYWOOD




25

JANUARY · NINETEEN · THIRTY-ONE

*To the*

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*For 1931*

*Twelve Months of Happiness and Prosperity*

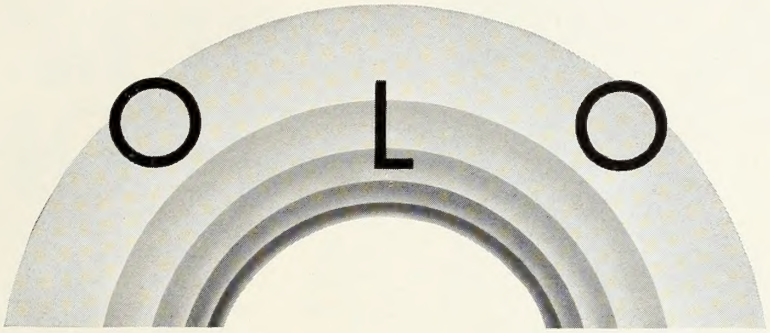


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*Scene from "Morocco"—A Paramount Picture*

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# The INTERNATIONAL PHOTOGRAPHER

*Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.*

*Affiliated with*

*Los Angeles Amusement Federation, California State Theatrical Federation, California State Federation of Labor, American Federation of Labor, and Federated Voters of the Los Angeles Amusement Organizations.*

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*"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration."—Abraham Lincoln.*

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HOWARD E. HURD, *Publisher's Agent*

GEORGE BLAISDELL - - - - - - - - *Editor*
IRA HOKE - - - - - - - *Associate Editor*
LEWIS W. PHYSIOC, FRED WESTERBERG - *Technical Editors*
JOHN CORYDON HILL - - - *Art Editor*

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The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the *Entire Craft*, covering a field that reaches from coast to coast across the nation.


Printed in the U. S. A. at Hollywood, California.

# Noiseless Recording Gets Nearer

## Western Electric Announces New Process It Declares Greatest Advance in Talking Pictures in Last Four Years

A NEW system for the recording of talking pictures, designed to eliminate extraneous sounds, hissing and scratching noises, has been announced by Electrical Research Products. It is known as the "New Process Noiseless Recording," and is claimed to be the greatest advance in talking pictures in the last four years.

The new process will soon be in use by many of the major producers. The first picture using this new process of recording is Paramount's "The Right to Love," starring Ruth Chatterton, now being shown.

The development of the process is a result of many years' work on the part of sound engineers to eliminate the "ground noises" which have marred the perfect enjoyment of talking pictures. Now it is possible to record and reproduce in theatres the faintest of sounds without having them "masked" or covered up by these extraneous, hissing and scratching sounds.

Every syllable of even the softest spoken words, whispering and the sobbing of a distressed heroine now will become clearly audible. The new process produces a greater realism and is a great step toward perfection of the talking picture.

### Problem of Loud and Soft

"One of the major problems confronting sound engineers has been the extension of the volume range of sound recording and reproducing," according to H. G. Knox of Erpi. "This means the ability to reproduce both louder and softer sounds.

"There are, of course, two ways of widening the volume range in recording and reproducing. One is the recording and reproducing of higher volumes, which means the handling of louder sounds. One obvious way to do this is by increasing the amplifier power and the capacity of the loud speakers to handle it. This presents practical difficulties in that it would require new and more powerful theatre equipment.

"The second method is to broaden the volume range by making it possible to record and reproduce sounds of lower volume. To do this necessitates reducing the extraneous electrical, mechanical and photographic noises heretofore recorded which mask or cover up the desired sounds.

"In the theatre this means simply the refinement and better maintenance of its sound equipment. In recording it means the reduction of the electrical and mechanical background noises commonly called 'ground noise' so that every syllable of very soft sounds, such as whispering and sobbing, will become clearly audible.

"One hushed gasp out of utter stillness may climax a dramatic crisis. A single low word after a long silence will startle the waiting audience. It is the successful solution of this problem that makes the new process of noiseless recording possible.

### Increase in Sensitiveness

"The new method of recording requires some additional equipment and changes in the present recording system, which produce a tremendous increase in sensitiveness to sounds that are to be recorded.

"Motion picture audiences are well aware of the hissing or scratching sound which becomes audible as soon as the sound apparatus is switched on. In other words, during the silent introductory title of a picture everything is quiet. Just before the recorded portions of the film start listeners are warned of the coming sound by the scraping ground noise coming from the screen.

"While in good recording this ground noise is not particularly offensive, it nevertheless means that any whispers or low level sounds on the film must be raised artificially to a relatively high volume if not to be masked by the noise of the system itself. During normal dialogue or music the presence of the ground noise fades to relative unimportance and, of course, during loud dialogue or heavy passages of music it is completely covered up. It is, therefore, a question of making 'silence' silent.

### Removing the Mechanical

"While the problem can be simply stated, the method for its solution has been many years in the making. At last, however, the film recording machine has been so modified that all audible evidences of its mechanical nature have been removed, and under the new process it is possible to record the lowest whispers in thrilling silence.

"Fortunately this innovation comes at a time when audiences are demanding more realistic sound and at a time when producers are using less dialogue and more silence. To be effective the silence must be complete.

During dramatic periods the expression will soon be true, even in a talking picture theatre, that 'it was so quiet one could hear a pin fall.'

"As with every startling improvement higher standards of performance are involved. A standard of developing and printing of films higher than the already exacting technique of sound pictures is demanded. The reproducing equipment in theatres will likewise require most careful grooming and maintenance if it is to handle noiselessly pictures recorded in this new way. By and large, however, noiseless recording is the greatest advance in talking pictures in the last four years."

---

## *Technicians Pass Wide Film and Discuss New Recording*

By FRED WESTERBERG

A MEETING of the technician's branch of the Academy of Motion Picture Arts and Sciences was held at Universal City on the evening of Dec. 11 under the chairmanship of J. T. (Ted) Reed.

The meeting was held for two reasons. One was to give further consideration to the wide film problem, the other to demonstrate noiseless recording, a recent development of the Western Electric System.

The salient features of silent recording were demonstrated by H. C. Silent of Electrical Research Products. Mr. Silent's complete paper will be found elsewhere in this issue.

Mr. Reed stated it was his experience that the practical elimination of ground noise had not increased the problem of camera noise.

No added sound-proofing of the camera blimps was found necessary, at least at his studio, he said.

Another point brought out was that somewhat closer adherence to a gamma of unity seemed advisable from the standpoint of sound. The problem stated in simple terms is this: The sound technicians want to develop the print to a lower gamma, which means less time of development and hence less contrast. They would rather put their contrast into the negative.

### Siamese Twins

The cinematographer, on the other hand, from long experience has found that contrast in the negative is not desirable, that a soft negative and a fully developed print produce the best results photographically.

However, as long as sound and picture are Siamese twins these conditions will have to be compromised as well as possible. Under the circumstances one cannot very well tell the other to jump in the lake.

The proposed discussion of wide film faded out quickly when it was found that the demonstration reels had not arrived. Mr. Reed and Mr. Du Bray spoke a few kind words for the deceased. Mr. Reed sounded a faint note of encouragement to the cinematographer when he said that perhaps after the current depression is over and all phases of the problem have been thoroughly sifted and various groups persuaded to relinquish their pet panaceas, then perhaps some standard might be adopted.

Believe it or not, but the meeting closed with a reel showing among other things how to catch a goe-duck, which is really not a duck at all. It is a clam, but what a clam!

# Regulating Density of Sound Track

## By Automatically Doing That at the Recorder Technicians Have Reduced Materially Effects of Ground Noises

By H. C. SILENT
Development Engineer Electrical Research Products, Inc., in Paper on "Noiseless Recording Western Electric System" Read Before Academy Technicians

*Copyright 1930 by Academy of Motion Picture Arts and Sciences*

IT IS common knowledge that, when a sound print of the variable density type is played in a reproducing machine, the volume of the reproduction is low if the print is dark and if a compensating adjustment is not made by turning up the fader. In addition, the ground noise of the film is also low.

It has been a problem to take advantage of this latter fact with the former methods of recording, because the mere act of printing the sound track dark, while it reduced the ground noise, also reduced the volume of sound from the film.

This, of course, was undesirable. In the method of recording which is now being employed, these undesirable effects are overcome by regulating the density of the sound track at the recorder automatically.

It is well known that there is a particular value of density or transmission of the photographic emulsion which permits of the loudest volume from the film without exceeding the photographic limits of good quality. Deviation from this point is possible without distortion if the volume or percentage modulation applied to the film is reduced. This can be taken advantage of by causing the film to be dark on low volume modulation, and as modulation becomes higher we lighten the film to the point where it has the greatest possible carrying capacity.

### Noise Worst in Quiet

If this can be done without distorting the volume of sound reproduced by the film, then we shall have a condition where the ground noise from the film is low during periods of low sound. Thus quiet intervals in the sound will be quiet, and the ground noise, even though it rises with the sound, will always be more or less drowned out by the increased sound, so that there is an effect of considerably reduced ground noise.

In other words, there is produced a constant signal to noise ratio in which the signal is always very predominant over the noise, and since the noise is most noticeable in the quiet intervals, there is a very real reduction in the amount of the ground noise.

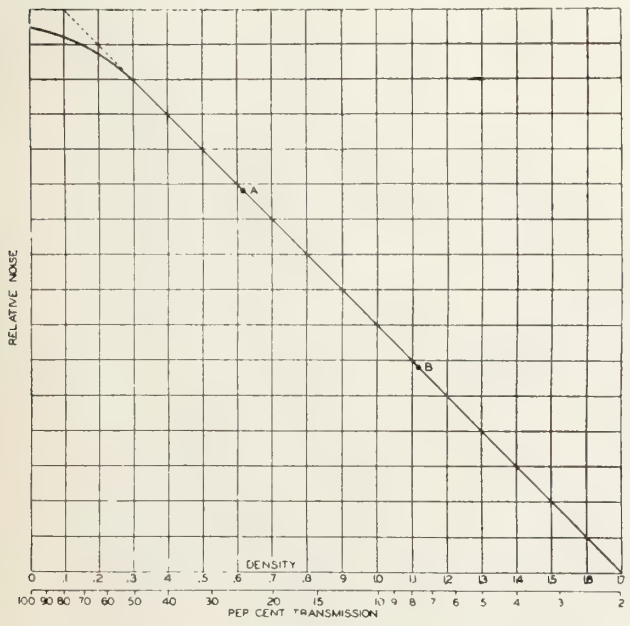
There are a number of methods by means of which this variation in the transmission of the film can be effected. If we examine for a moment the light-valve employed in the Western Electric system of recording we shall see how one of these methods can be applied. In the past this system has employed a light-valve in which two ribbons were normally spaced .001" apart.

These ribbons were vibrated by the sound currents, moving but a slight distance on weak currents and a considerable distance on loud currents. The strongest currents would just bring the ribbons into contact as they vibrated. The space between them was therefore greater than necessary to permit the free vibration of the ribbons on weak currents.

### Vibrating Ribbons

A sound track recorded under this method had a constant density corresponding to the one mil spacing between the ribbons and this density was caused to vary with the voice currents but maintained always its constant average.

Under the new system of recording an auxiliary electrical circuit is associated with the light-valve, so that when the sound currents are small and the ribbons need vibrate over but a very small amplitude they are brought close together and this small vibration almost entirely fills the space between them. Then as the sound increases in loudness, so that the ribbons are required to vibrate



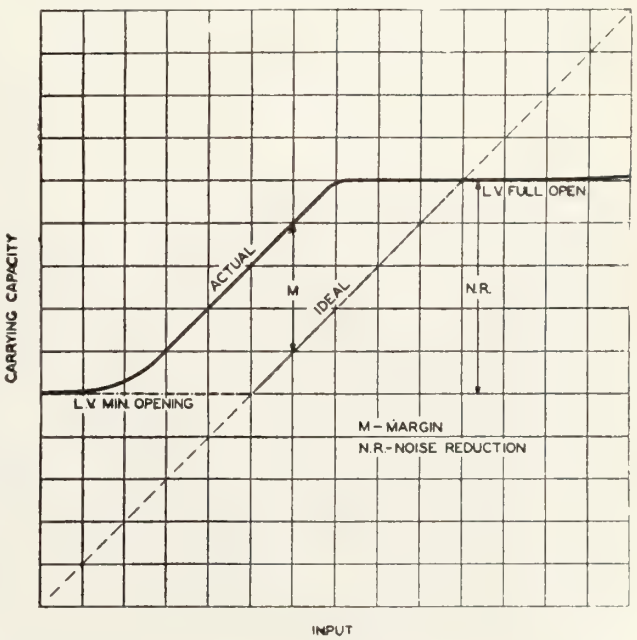




*Figure 1 (left)—Approximate variation of reproduced noise vs. density of sound track. Figure 2—Light valve carrying capacity vs. input.*

with a greater amplitude, the spacing is automatically increased by the electrical circuit, so that it is always just a little more than sufficient to permit this vibration of the ribbons.

This is equivalent to altering the average spacing of the ribbons, so that it is at all times proportioned to the envelope of the sound currents. Now, if we regard the amount of light which passes through the average spacing of the ribbons to the film, we find that this light is considerably reduced during moments of silence or of low sounds, which results in a dark sound print.

### No Volume Distortion

As the ribbons open up for increased sound currents the amount of light correspondingly increases and a lighter sound print results. Since the actual vibration of the ribbons under the action of the sound currents has been undisturbed in this process, the amount of change of light which reaches the film and in turn the reproducing photoelectric cell has been unaltered even though the total amount of light has been decreased.

Since the amount of change of light is unaffected, there is no volume distortion on reproduced sound as a result of this method of recording.

The extent to which the light-valve ribbons may be closed during quiet intervals is necessarily limited. They must not be completely closed, because it is not possible to construct a device which can instantaneously sample the amplitude of the sound currents and set the ribbons to their proper spacing without introducing expensive delay circuits as auxiliary equipment.

### Technique Unchanged

Therefore, in setting up the device, the spacing of the ribbons is reduced to something considerably less than their normal spacing but not as far as complete closure. Furthermore, the latitude of the photographic emulsion is not infinite and also limits the extent to which the closure of the ribbons may be effected without exceeding the straight line part of the emulsion characteristic.

Since this new method contemplates recording over the same part of the film characteristic, and within the limits of this characteristic previously utilized, there is no change in film technique. The processing which produced the best quality of reproduction with the former method gives the best quality with this new method.

Referring to Figure 1, which is an approximate characteristic of the ground noise obtained from film of various densities, the point A indicates the approximate density employed in normal recording. By shifting the ribbons to have something less than their normal spacing, we can increase the density during the quiet portions of the sound track to point B. This results, then, in a reduction of the noise in the quiet intervals.

### Automatic Spacing

Then, as the sound currents are applied to the valve, its spacing automatically varies, so that it at all times has sufficient carrying capacity, as represented by the spacing between the ribbons to carry the applied sound currents. A slight amount of margin is always established as a factor of safety, in order that a sound which builds up suddenly will not clash the ribbons. The manner in which the carrying capacity of the light-valve or, in other words, the spacing of the ribbons varies with the applied sound currents is illustrated in Figure 2.

It will be seen from this that for weak sound currents below a certain minimum amplitude the ribbon spacing is always the minimum, and the averaging spacing is unvarying. As the sound currents build up to near their maximum amplitude, it is seen that the average spacing of the ribbons (or their carrying capacity) is gradually increased up to a maximum which corresponds to that of the normal light-valve.

As the input is further increased, there is no further increase in the ribbon spacing, and clash occurs as in the normal light-valve.

It is entirely possible to continue the carrying capacity of the ribbons upward by allowing their spacing to exceed the normal spacing. No useful purpose is served by this, however, since the carrying capacity of the photographic emulsion would be exceeded by so doing and an effect equivalent to clashing of the light-valve would be maintained.



*Figure 4—Noise reduction control unit.*

Therefore, the device has been purposely arranged so that photographic overload and light-valve overload occur simultaneously, if the recording lamp has been set for normal recording.

The general principles of noise reduction for sound records on film may be applied to other than the present form of light-valve recorders by making circuit changes as required by the particular type of equipments involved.

### Relatively Simple

Operation of the apparatus employed in this recording system is relatively simple, although considerable time and effort have been spent on its development. The equipment is divided into two units—an amplifier situated usually at the location of the main amplifiers and a control unit fed by the amplifier and situated at the film recorder. These units are shown in Figure 3 and Figure 4. Adjustment of these units is simple and means are provided for checking the adjustments quickly and at fairly frequent intervals.

At the present time commercial recordings are being made with a reduction of ten decibels in the ground noise. It is expected that as more experience is gained in the use of this equipment the noise reduction may be increased. Even ten decibels is a very noticeable reduction and permits an extension of the volume range to a point where sounds previouslyly completely obscured in ground noise became definitely a part of the reproduction with a consequent considerable enhancing of the dramatic effect and naturalness.

The practical elimination of this ground noise in the theatre gives to the audience a feeling of being present at the action and a removal of the mechanical from the sound. The average theatregoer's reaction seems to be one of finding the picture "easy to listen to" and possessing a naturalness which all but places it in the class of "original" instead of "reproduction."

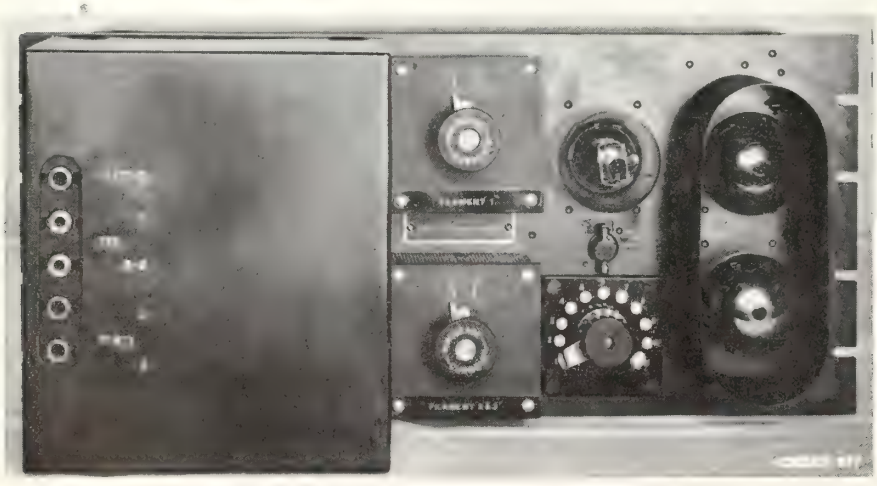


*Figure 3—Noise reduction amplifier.*

# Greetings and a Tribute



With pardonable pride, Lakin Corporation looks back over a record of significant service, in the introduction of Laco Lighting Equipment to the motion picture industry.

Outstanding in this record of successful accomplishment is the loyalty of our many friends without whom our efforts would have been of no avail.

Realizing this, we sincerely are glad at this good-will season to extend to all those associated with the motion picture industry as well as our friends in other fields of business activity, our most hearty wishes for

# A Prosperous New Year



"If it's not a *Laco* it's not silent!"

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# A Couple o' Columns

WITH the passing of the weeks we may now more calmly and retrospectively refer to the late Gorman A. Charles, whose tragic passing in Hololulu November 10 was briefly chronicled in the preceding issue. Gorman was a staff sergeant of the United States Army, official Signal Corps photographer of the Ninth Corps area, and first lieutenant in the Signal Corps reserve.

The sergeant was stricken with a heart attack but two hours after landing in Honolulu, where he had been assigned for a few months before a return to Washington, to which he was looking forward with much interest. A rigorous physical examination before leaving San Francisco had returned a report of 100 percent, and surely the husky soldier perfectly looked the complete truth of the return.

For two months in the late summer the sergeant had been in Hollywood under orders to acquire all possible information regarding the technique of photographing sound pictures. Through complete cooperation of the officials of Local 659, of which the sergeant was a militant member, and the executives and employes of the studios he was given every facility to pursue his quest.

* * *

To his intimates—and he made them quickly and just as surely "with hoops of steel"—the sergeant talked of his approaching retirement and of his plans to make his home in Hollywood. He owned property in North Hollywood and a cabin in Mint Canyon of which he was very fond.

The sergeant also was a strong partisan of The International Photographer and had confided to its staff his aims for furthering its interests in so far as his duties and obligations as an active soldier would permit.

The passing of the sergeant, yet in his forties, was a distinct shock to his fellows. Those who came to know him loved him for himself, for his manly attributes, his camaraderie, his personality sharpened by twenty-two years spent among the fighters of Uncle Sam.

It must have occurred to many readers as a singular coincidence that in the files of this office there should have been one of the sergeant's shots of the Washington Monument, its towering height reflected in the placid waters of the Potomac River—and that his resting place should be with former comrades in nearby Arlington.

---

IT MUST have been with mingled feelings that Ernest Torrence followed on the screen the work of Noah Beery in "Tol'able David." It will be recalled it was the former who played in the original production starring Richard Barthelmess the part of the all-around bad egg essayed by Beery in the picture now being issued by Columbia.

Torrence told the story of the aftermath of that portrayal at a luncheon in New York. The occasion was the celebration of the completion of the first year's run of "The Covered Wagon" at the Criterion—and at that time a year's run of one picture, even in a small house, was something to celebrate. It is quite likely it always will be.

The player had been brought on from Los Angeles as the guest of Paramount at the festivities attending the large event. In the course of his chat at the luncheon he briefly sketched his background at the time he undertook the part in the absorbing tale of the southern hills. He spoke of his work on the concert stage and in musical comedies.

After the appearance of the picture whenever he applied to a casting director for work he was cordially greeted but always in varying language was informed it just happened at the time there was open no place for a "dirty dog heavy."

After being without an engagement for a full year and a half, and as he believed solely by reason of his appearance in that picture—which every one who recalls it will agree was outstanding in its realism—the player was accorded an interview by

(*Continued on Page 32*)


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# What Happens When Cameraman Has Day Off-in Stamboul-Try 'n' Find Out

OUR mission completed, the crew is ready to leave for Berlin, the camera is once more in the customhouse, and I have a few minutes to write.

It is Friday, Turkish holyday. Rue Fera, the main street of Stamboul, is crowded with people of all nationalities, colors and races. Soldiers on leave, foreign sailors riding gloriously through the town in high powered rented automobiles, Turks yelling to me in strange tongue. In this atmosphere I am walking down the street. It seems like swimming upstream, working hard but getting nowhere. I actually have to elbow my way through the celebrating crowd.

Here I am three days already and don't know a Turkish woman yet. It is high time to go out and find some. As I walk along, from the distance two deep black eyes like two black diamonds catch my attention—the famous Turkish eyes of which one hears so much. They are coming closer and closer.

I cannot take my eyes off the owner of these orbs. And what a figure! As she passes by me she gives me a promising glance. Here is my opportunity. I turn around and follow her. She looks back several times, even smiles.

**Building up Suspense**

In the great excitement I forget everything. I do not see anyone. For a moment she disappears in the crowd, but I see her again. She is going faster. We are off the main drag, away from the traffic, but she just keeps on going. I am getting closer and closer, but she speeds up now and almost runs.

Down old streets, up steps, I do not care. One would do almost anything to make the acquaintance of a real Turkish girl. Occasionally she looks back, and I wish she would stop. I am tired, but she just keeps on running. Where is she going?

Our way now leads through mysterious looking narrow streets. My feet are aching from walking on these age-old cobble stones. The streets are dark. We are now in Galata. Every American sailor knows this part of the town. One just passes by me. He is from the cruiser "Chester" and carries a huge bottle under his arm. His eyes are glossy.

But where is my Turkish girl? Just turning around a corner. She is slowing down. Is she tired? Or perhaps she does it purposely. We are now near the water—the Golden Horn. The sailboats are silhouetted against the sky. In the distance are the minarets of the mosques.

Near the railing my Turkish girl stops. But now the trouble begins. How am I going to approach her? In what language shall I address her? I only know two Turkish words, and those seem unsuited for the purpose. She smiles as I walk up to her.

"Bon soir, mademoiselle," I greet her in my broken French. She does not answer; just looks at me. Perhaps she does not understand it, so I try in German, Hungarian, even Russian, but she just does not answer. I do not know what to do. I get angry and in real honest Hollywood lingo I explode:

"Say, what the Sam Hill language do you talk?"

"English," is her snappy answer.

I die.

**And Thus Endeth the Lesson**

So you see the life of a traveler is quite interesting.

(This doggone German typewriter has the letters set differently from ours.)

I have just got through shooting exteriors for a big German film, "The Man Who Killed." We got some beautiful stuff.

I have been in many slow countries, but Turkey takes the cake. Nobody works. Half of the week is holydays. Friday Turkish, Saturday Jewish. Then comes the Sunday when nobody does a thing. Besides, they keep all holydays of every nation.

This morning I saw a man who peddles brooms. I watched him. He sells one, goes into a cafe, drinks his cafe Turc, and in a few minutes is sound asleep. The street cleaner is sleeping while sweeping the dirty street. I go into a store and ask for something. "Tzz," the clerk says, which means no, and sounds as if he is cleaning his teeth. Just too lazy to look for it.

**Let's Hear from Assistants**

What a life this would be for some of our assistant cameramen! I attempt to send in my dues, but find out that in order to send money out of this country one has to have the permission of the War Department and the Department of Interior. If the weather is good we shoot some of the exteriors. So I shall postpone the sending of dues. As soon as I get out of here I shall mail it in.

Inclosed you will find some snapshots. They were developed in Turkey, so don't blame me.

From here I am to go to Jerusalem, via Syria. What a trip! Thence to Egypt, where the people are still more Oriental and the odor still more appetizing.

My best regards to the gang.

JOHN ALTON.

Stamboul, Oct. 11, 1930.



## The Cameraman

From Hollywood Filmograph

DAY by day the status of the cinematographer in the talkie business is increasing.

With the many complications arising with the introduction of sound, the task of the cameraman has been more difficult. Despite this, the results of the cinematographer's work are constantly getting better. This is evident in the beautiful photography that has distinguished recent pictures.

While the work of the players, the director, the sound men and the others who make a picture is always important, yet, in the last analysis, it is the cameraman who produces the actual results on the screen.

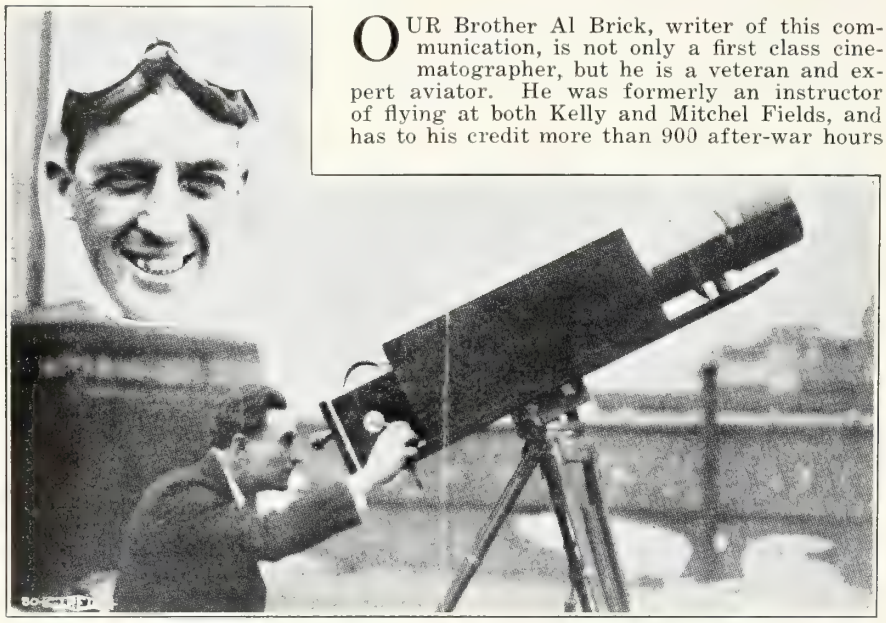
It has been the habit for the industry to overlook the importance of the cameraman, but the fact that he is contributing a very vital share of the talkies' success is now becoming more and more apparent to the men who have the destiny of the motion picture in their hands.

The next time you see a picture well done, give a thought to the man behind the camera. Judge for yourself the value of his artistry. And, again, a cameraman has often saved an otherwise tedious picture by the very beauty of his work.

*Jack Alton on a day off—in Stamboul*



# Al Brick Tells of 1925 Eclipse Shooting



OUR Brother Al Brick, writer of this communication, is not only a first class cinematographer, but he is a veteran and expert aviator. He was formerly an instructor of flying at both Kelly and Mitchel Fields, and has to his credit more than 900 after-war hours flying with passengers and on photographing trips.

*Charles Lehman at his camera. Inset, Al Brick*

Here Brother Brick tells interestingly of his experience photographing the total eclipse of the sun, in New York City, January 24, 1925:

Two months before the eclipse I started working and getting information on it. I first went to see Dr. David S. Todd, professor of astronomy of Amherst University, and what he told me about the sun was surely a lot more than I ever learned in school. To show this astronomical event on the screen, he said it would be necessary for me to have a 50 inch lens. This took my hat off, as where could I get a lens with a 50 inch focal length? He told me and I got it. Then I begged another brother cameraman, Charles Lehman, of Local 644, to help me. We secured a Debrie camera and mounted this F. 4.5 lens on it. This lens had no diaphragm, so we made one with about an F. 16 stop; also used a red filter, as everyone knows shooting the sun was a bright subject; then when the totality came we had to shoot wide open and take the filter out, as it was so dark that it looked like night and there was nothing on the film, shooting with the lens and shutter wide open and one picture cranking.

### 117 Seconds to Work

The totality from start to finish was less than two minutes (117 seconds). As the sun started to show from behind the moon we had to put our filter and diaphragm back again; we also had to crank it all one picture cranking, as we had only 400 foot rolls of negative. The time the eclipse started was 8:05 a. m., and finished at 10:08 a. m, just a little over two hours The totality was at 9:14 a. m., and we had to get it all in on 400 feet, so we had to space our cranking, and this was done very successfully. Next our problem was to pan and tilt the camera so it would stay with the sun as it traveled. We put two motors on this and it was some job, as we had to gear it so that it would move with the sun at this time of day, so it will be seen that we could only try it out every morning between 8 and 10 when the sun would shine, and we surely lost a lot of mornings with clouds.

The clouds gave us something else to worry about, for if it should be cloudy on the day of the eclipse there would be no pictures from the ground and the movie fans could not see the eclipse. As I understand it, the eclipse happens only every 100 years in the same place, therefore, to make sure we would get a picture of it, I arranged for a plane from the army field to fly above the clouds and get what we could with a 12 in. lens on an Akeley, which would be very small. We made the lens solid to the frame of the camera, so that it would not vibrate.

When everything was all set for the morning of January 14, I let Charles Lehman run the camera with the 50-inch lens on the ground while I went up eighteen thousand feet in the army plane. Well, it was a very fine morning, clear and cold, and Lehman got very good shots, while I got shots you could not see and two frozen legs.

The camera used by Lehman, as I have said, was a Debrie and a box tube with the lens mounted on it. I had light rings in the wooden box-like tube and the lens was centered to the aperture of the camera. We drove the camera with a motor that would flash one pcture at a time, as we desired, always stopping with the shutter closed.

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### *Wants to Know What's Said*

According to a recent report from Trade Commissioner George R. Canty, in Paris, with the absence of the French and German "talkie" the American film is non-existent in Switzerland, except for the films of certain well known stars, states a German press report.

The Swiss public is asking for talkers in a language it understands, naturally. In Italian Switzerland the Italian film is popular, but the French and German film finds a ready market in all other parts of the country.

### *Pratt Will Boss West*

George C. Pratt, for many years vice president, director, member of the executive committee and general counsel of the Western Electric Company and also a director and general counsel of Electrical Research Products, has resigned these appointments and offices. He has been elected a vice president of Erpi and will also assume new duties as special counsel for that company.

### *Pariche Flies to San Juan*

Esselle Pariche, who is spending the winter in the South, writes from San Juan, Porto Rico, that he made the trip from Miami by air and will return to that point through the West Indies. He says he is getting some worthwhile material from the air and on the ground.

# Hoke-um

By Ira

***Plane Language***

Lyman Broening's young son, Albert, recently experienced the misfortune of dropping his dad's pet cast iron plane on the cement floor of the workshop. The result was disastrous.

That afternoon when quiet reigned once more on the Broening homestead his mother asked Albert what his daddy said when the plane was broken.

"Shall I leave out the swearwords?"

"Certainly," said his mother.

Albert pondered a moment, then sprung this one:

"In that case he didn't say anything, Ma."

—: :—

***And Sweet Sixteen?***

Nowadays a girl is never "fat." She's 70 millimeter.

—: :—

***Dog Star?***

Amateur Astronomer — Can you name a star with a tail?

Amateur Photographer—Sure. Rin-Tin-Tin.

—: :—

***Those Hollywood Boys***

First Chorus Girl—Gosh, that ham actor is vain. He's been in front of that make-up mirror for an hour admiring his good looks.

Second Chorus Girl—That ain't vanity, Betty. That's imagination.

—: :—

***Figures Don't Lie***

Director—Cleopatra is one of the most remarkable figures in all history.

Actor (coming out of trance)—Is, or had?

—: :—

***Them Days Are Gone Forever***

Advertisement in Newspaper—No one has ever lost a penny in the Guaranty Building and Loan Association.

—: :—

***Supercargo***

Editor Blaisdell—Yeah, I'm going out to play golf Thanksgiving morning, and then by way of creating an appetite shall hit up the fresh wine—although that will be what the cub reporters call a work of supererogation.

John Hill (almost audibly)—You mean superirrigation?

—: :—

***Scarcely Ambidextrous***

First Cameraman—Jimmy the assistant, says he wants a wife like Venus de Milo.

Second Cameraman—Kinda particular, isn't he?

First Cameraman—Not exactly. He says when they come like that they can't throw things at him.

—: :—

***Quick, Watson!***

Assistant Cameraman—That second cameraman told a pack of lies about me.

First Cameraman—You're lucky.

Assistant Cameraman—Whadda ya mean lucky?

First Cameraman—Certainly. Just suppose he had told the truth.

—: :—

***What Part?***

First Actor—I played the father of the heroine in that famous play, "Money, Mortgage, or Sink."

Second Actor—Was it much of a part?

First Actor—I should say so. I was supposed to have died twenty years before the play began.

—: :—

***The Good Old Days***

Sign on steam shovel excavating one-half of Sunset Boulevard for new paving.

"Quit kicking—This was once a cowpath.

—: :—

***The Height of Something***

The night following the closing of the doors of the Guaranty Building and Loan Association the janitor evidently forgot to turn off some of the lights, for above the building in its accustomed brilliance flamed all night long the big electric sign

"Guaranty Pays 6% on Your Savings."

—: :—

***Best Seller***

First Cameraman—I hear Jimmie quit the camera game. Did he inherit some money?

Business Agent—No. He invented a radio device which turns off the set whenever a jazz orchestra comes on.

—: :—

***This Is a Hard One***

First Asst.—See that actor over on "B" set?

Second Asst. — Yeh. What about him?

First Asst.—A town in Massachusetts is named after him.

Second Asst.—No foolin'! What town?

First Asst.—Marblehead.

—: :—

***Couldn't Help It***

Assistant—My eyes are weak.

Cameraman—That's not strange. They grew in a weak spot.

—: :—

***Shocking***

M. Hall—This is my electric suit.

Henry Prautsch — Your electric suit?

M. Hall—Yeh. I wired for it, and had it charged.

—: :—

***Recorder Not Ready***

Mixer—I don't know whether to go to the wedding or not.

Electrician—Who's getting married?

Mixer—I am.

—: :—

***Page Beesemeyer***

Maury Kains will now sing that favorite Scotch song entitled "For Two Cents I'd Throw This Penny Away."

## *May Be All Right in Russia, But Don't Try It in America*

A RECENT number of the Krasnafa Gazeta, of Moscow, carried an item in connection with cinemas that may seem somewhat astonishing to persons unfamiliar with present-day conditions prevailing in the Soviet State.

The item, in short, consists in the announcement that admission to cinemas may now be secured at certain houses in exchange for payment in kind.

Old galoshes are prominently mentioned in this connection. Old clothes, bags, small amounts of potatoes, eggs, flowers, etc., also are accepted. It is for the box-office cashier to judge whether or not the various odds and ends presented are sufficient to justify the admission of the prospective patron.

Such conditions are probably particularly prominent in the rural districts (covering practically the entire country), where the shortage of currency is most felt

However, the extraordinary general poverty of the population and the enormous prices of every victual or manufactured product (a worn-down second-hand pair of shoes often costs more in Moscow than a pair of brand new ones in Europe) probably has been contributory in creating this situation.

## *South America Building*

An important new motion picture theatre, the Broadway, has just been opened to the public in Buenos Aires, by its proprietors, Emsesa Augusto Alvarez. The theatre has a seating capacity of 2000, is provided with a modern American installation costing 300,000 pesos of ventilating and air heating and cooling machinery designed to insure the comfort of the patrons in all seasons, and has installed two American sound and talking film outfits.

A new theatre is to be constructed by Arnaldo Roco in La Plata. It will have a seating capacity of 1500 and be the largest house in the city. It is expected to be open to the public by the end of February.

## *No. 15 Men on Job*

Director Monta Bell is making scenes for "Fires of Youth," the drama which stars Lew Ayres with Genevieve Tobin featured, and the action takes place in the mailing room of a metropolitan newspaper. To obtain the utmost in realism, Bell is not depending on regular motion picture extras for the scene, but has engaged an entire mailing room crew.

These fifteen men are all members of Mailers Union No. 9, and are seen in swift action, wrapping an entire edition of the paper for mailing. A number of the men will be heard as well as seen.

# In Memoriam





*William Stuart Adams, died December 3, 1930, following a relapse believed to be due to the effects of jungle fever contracted while in the East with "The White Captive" company and which caused his return home before the completion of the production. A widow and two children survive, as well as a brother, J. Stuart Blackton. Mr. Adams served overseas in the Signal Corps. He was a member of Clinton Lodge of Brooklyn as well as of Local 659. Burial was in Hollywood Cemetery with Masonic rites*

### *Wilcox Now Vice President in Charge Erpi Operations*

AT A MEETING of the directors of Erpi, Herbert M. Wilcox was elected vice-president in charge of operating. Wilcox has been operating manager of the company, having had charge in that capacity of installing and servicing Western Electric talking picture apparatus.

Wilcox has been associated with President J. E. Otterson for fifteen years. When Erpi was formed in January, 1927, Wilcox went along with the new organization as operating manager.

In this latter connection he has seen the department grow from a nucleus of six to a present day nationwide organization with a personnel of 1250. It maintains offices in 38 cities from which are serviced some 4800 theatres equipped with sound systems.

### *Crabtree Names Committees*

Appointments for the personnel of the committees to serve the Society of Motion Picture Engineers for the following year have been made by J. I. Crabtree, president.

The committees and their chairmen are as follows: Color, W. V. D. Kelley, DuChrome Film Systems, Hollywood; convention, W. C. Kunzmann, National Carbon, Cleveland; membership, H. T. Cowlin, Eastman, Rochester; papers, O. M. Glunt, Bell Telephone Laboratories, New York; progress, G. E. Matthews, Eastman, Rochester; publicity, Will Whitmore, Erpi, New York; historical, C. L. Gregory; sound. H. B. Santee, Erpi; standards, A. C. Hardy, Massachusetts Institute of Technology, Cambridge; studio lighting, M. W. Palmer, Paramount, Long Island.

### *Non-Commercial Indies to Hold Convention in Brussels*

THE second Congress of the Independent Cinema — the first meeting took place in Switzerland last year—was this year held at the Palais des Beaux Arts, Brussels, from November 28 to December 1. The meeting reunited most of the European producers, writers and critics who have devoted some part of their activity to non-commercial film production.

Two public festivals, one of which was devoted to the silent film and the other to talkers, were held. The silent film festival was devoted to topical films and adventure in cinema work. A series of reports was presented. The debates concerned three questions: The international organization of cinema clubs, intellectual film production, and, lastly, the relations between the cinema and intellectual life in general.

The debates were held in three languages—in English, French, and German. The Professional Film Press Association and several groups of authors agreed to patronize this Congress.

### *Adolphe Osso Extending*

M. Adolphe Osso, head of the Societe des Films Osso, has just returned from Brussels, where he is planning to establish the Belgian Societe des Films Osso. The Osso company also will have branches in Geneva, Cairo and Algiers, and agencies in the French key cities—Lyons, Lille, Bordeaux, Strasbourg, and Marseilles.

### *Gaumont Sends Mission*

A special mission of technicians has been commissioned by Gaumont of Paris to visit the principal film trade centers of the world. The mission is authorized to study the equipment of the ideal sound film studio. The first objective of the mission will be London.

# Cream o' th' Stills



*This striking camera study might have been photographed on African sands, but it wasn't. We have the perfectly good word of Woodbury its subject is none other than Nigel De Bruliere, photographed in character nearly a decade ago in a Hollywood picture the title of which long since has been forgotten.*

# Cream o' th' Stills



*Here is a picture of an occasionally turbulent bit of the homestead of Uncle Sam—in Mount Lassen, his only active volcano within that boundary. It was photographed by Edward B. Anderson from Reflection Lake, not so far from the summit of 10,480 feet elevation.*



*While location hunting in the high Sierras E. A. Schoenbaum pauses a moment and photographs this spot where Rush Creek enters Silver Lake. A fishin' rod and corncob would seem to be indicated —yes, and the right kind of bait.*

# Cream o' th' Stills



*Perhaps after all that corncob and fishin' pole should have been reserved for this canal in Phoenix—whether there be any fish in it or not. Paul Ivano surely picked out a paradise for a lazy man, one on which even a go-getter well might stub his toe. And speaking about bait—*



*William Grimes does not propose to be outdone in the way of teasing a loafer; he contributes this alluring bit of recreation ground as he saw it in the private Busch gardens in Pasadena. Don't gaze too long on that settee under the big oak.*

# Cream o' th' Stills



*Bert Lynch shows us the view from the fort at Mazatlan, Mexico, as old Sol is getting ready to put on a fiery departure for the day.*

# *It's to Your Interest*

IT is becoming common knowledge that in Eastman Panchromatic Negative, *Type 2,* there has been grouped the greatest combination of film qualities ever placed at the disposal of the cameraman, director and producer. From its remarkably accurate and uniform panchromatic balance to its tough, wear-resisting base, it offers you every opportunity to convey your art unimpaired from lot or studio to the screen. If you are not already using Eastman "Pan," *Type 2*, it is decidedly to your interest to try it in your next picture.

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# Looking In on Just a Few New Ones

By GEORGE BLAISDELL

### Lincoln

*Karl Struss, Cameraman*

GRIFFITH has scored again. He has done more than build a drama and simultaneously to create entertainment. As Arliss did for Disraeli and for England so he has done for the Great President and for the United States.

He has made to live again more than sixty-five years after his passing a world historical character; painted him not as he is idealized in the school books, but with swift strokes shown the man as he was from his majority to his death, in his failures and his victories, in his weakness and his strength; vivid always, flashing from moments of gayety to periods of despair.

One series of scenes alone, all too brief and yet how long they seem—those between Lincoln and Ann Rutledge—will stand out as long as a print shall survive the wear of the elements. For poignancy they will hold equal rank with that scene of Henri Kraus as Jean Valjean in the old Pathe version when he buys a doll for a child; or with Rene Adoree when as a French peasant in "The Big Parade" she tries to maintain pace with the truck bearing away her American lover.

In all these scenes Griffith has had a great and an equal partner—Walter Huston. This actor's previous work on the screen, brief but of wide range, leads one to expect much of him as Lincoln. The expectation is justified, even bettered.

In the selection of his supporting cast the director shows no diminution of the judgment that has marked his previous choices of the men and women who play the parts of his pictures, although it may be remarked that always has he seemed to lean more heavily on his own intuition of a given actor's ability and his own skill in being able to extract from that player the particular quality he sought than in any discoverable reverence for the great mogul Box Office Name.

His selections in the present instance have been happy ones. Una Merkel as Ann Rutledge bulks big in a brief part. Kay Hammond as Mary Todd sacrifices her own feelings in the portrayal of the historically ambitious, domineering woman who was the first to sense the greatness residing in the uncouth country legislator, to pierce the veil of the future and trace the outlines of the high road he would travel.

Hobart Bosworth will be eminently satisfactory to the South in his portrayal of General Lee and so, too, most surely will Henry Walthall as the general's aid. Then there are Oscar Apfel as Stanton and Fred Warren as General Grant. The portrayal of John Wilkes Booth falls to Ian Keith, an interpretation strikingly melodramatic as might have been expected of an actor of that period and especially of one harboring that actor's ideas or illusions, if you will.

Stephen Vincent Benet's story and the continuity and dialogue on which Gerritt Lloyd collaborated palpably were designed to avoid the pitfalls that handicapped the exhibition of "The Birth of a Nation." There was no attempt at avoidance of the facts of history, but there was no dwelling on the phase of the black man.

The word "rebel," to which the South in other years took such violent exception, is used with frequency, but Lincoln is made to remark and undoubtedly with entire truth that "rebels are not traitors."

The treatment of Lee is most sympathetic, with Lincoln giving him unstinted honor and deep respect for his ability as a soldier and his quality as a man.

The production has been strikingly staged and finely photographed. There are flashes of soldiers, in camp and on the march. The departure of northern troops and then of southerners for the front constitute thrilling bits. But war in its grimmer, physical phase is minimized. What is emphasized is the tragedy that rides behind the scenes, in the days—and nights—of the man who with thousands of soldiers made the supreme sacrifice to the end that the Union might live.

As a portrayal of that phase of American history so, too, the picture deserves to live.

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### Tol'able David

*Teddy Tetzlaff, Cameraman*

THE commendatory language that has been employed in describing the acting ability of Richard Cromwell during the making and following the completion by Columbia of "Tol'able David" would seem to have been justified in reasonable degree. If his appearance in the name role of this picture represents his initial work before the camera then indeed has he "got something on the ball."

It was good business for Columbia to fortify and insure itself by surrounding the lad with an unusually competent cast, but so far as the newcomer was concerned it was not essential. The precaution merely resulted in lifting what would have been a good picture into one of smashing proportions — incidentally thereby swelling the gross receipts enough several times to cover the added expense.

Two important contributing factors were supplied by Benjamin Glazer, who prepared for the screen this tale by Joseph Hergesheimer, and John Blystone, the veteran who directed it. Restraint was the outstanding characteristic in the interpretation of this grim story of mountaineers whose life and work teach them to think much and talk little—and with deliberation.

There were times when the action seemed slow, but it was not because the tempo was illogical but rather due to the impatience of the man out front to see the sequence brought to a head.

The story is not all drab; there are lighter moments to lessen the ten-



*This is a view not of the "rockbound coast of Maine" which Robert Palmer and his camera so enticingly present to us. Rather is it of the "golden shores of California," of Carmel Bay from Monterey, photographed on a sunless day*

sion of the sterner drama brought into the picture following the entrance into the peaceful Hepburn home of the three renegade relatives from another town.

Joan Peers played the daughter of Amos Heoburn, interpreted by Henry Walthall, a small part well done. Helen Ware was Mrs. Kinemon, the mother of David, her work standing out all the way; Edmund Breese was the deliberate elder Kinemon and George Duryea the latter's elder son; James Bradbury senior was the storekeeper, who like others of his associates lifted into a major part what might have been a minor; Barbara Bedford was the young mother of the infant Kinemon, who incidentally stole the show the few moments it held the screen, while Noah Beery, Harlan Knight and Peter Richmond abased themselves that there might be a trinity of tough Hepburn eggs to make the story possible. And they surely were tough.

Those who by reason of vivid recollections of the grim if interesting predecessor of the present version have hesitated to look in on the Columbia subject are overlooking a picture that is worth seeing, a well-planned story finely made in all departments.

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### The Right to Love

*Charles Lang, Photographer*

THE adaptation of Susan Glaspell's "Brook Evans" will be much talked about in the days to come following the release of "The Right to Love." Contributing to that will be several major factors. Two of these stand out above the others.

In the first and most important place, Paramount for one has got down to earth, forgotten Hollywood and its atmosphere or the atmosphere of any other large community where the few are convinced the world revolves around themselves, and made a picture around "just folks." While the average person may have no occasion to convert his handkerchief into a sponge, nevertheless the picture, because of sheer strength of story, grips the beholder throughout its seventy-five minutes of running.

Secondly, the production marks the introduction to the public of the Western Electric's new process noiseless recording, claimed by its sponsors to be the greatest advance in talking pictures in the last four years. It will be hard for the man in the street to accept that statement as 100 per cent.

It is the expert who most readily will grasp the importance of the innovation. Only too well he knows the meaning of "ground noises," an expression beyond the ken of the layman. There is one thing, however, that instantly will impress the layman as he watches the unfolding of "The Right to Love," and that is the absolute distinctness of the slightest sounds constituting part of the dramatic action—a whisper, a sob so faint as more truly to be a trace of a sigh.

One of the first effects of the new device will be the enjoyment experienced by those of defective hearing. While it is reliably reported the picture under review was partly completed before the noiseless recorder was put to work, nevertheless it is beyond the realm of doubt that a real boon has been bestowed upon the hard of hearing. Though the foregoing parallel is an exaggeration, at the same time there is a basis for remarking the difference between the old and the new is like the sudden cessation of the buzzing, desultory conversation taking place in a room where one person presumably has the floor.

Coming back to the picture itself, it is one most assuredly not to be missed. Altogether it is pretty near a one-person production, and that person Ruth Chatterton. In many of the scenes, because of her playing both mother and daughter, frequently two of her are seen simultaneously on the screen—and that phase of the subject, due to the boldness and skill with which it is approached, constitutes another story.

The background is of plain people, some of whom are possessors of the narrow minds found in farming communities as in other places. Tragedy early stalks into the tale, flowing naturally from a sequence of events most simple and logical in inception. From the moment the sweetheart of Naomi Kellogg is killed in a thrashing machine, mirth ceases as an entertainment factor.

It is a grim life ahead of the girl who soon after knows she is destined to become a mother. That she welcomes the prospect in that her lover will live again gives an eerie, uncanny touch like that bestowed by mild insanity, but convincing all the way.

Oscar Apfel is thoroughly true to the life in his portrayal of the farmer with the direct mind who beyond the good name of his daughter sees nothing. Equally homelike and convincing is Veda Buckland as mother of Naomi. Irving Pichel as Caleb Evans, whose wide-eyed offer of marriage to the expectant mother the latter's father induces her to accept, provides another strong interpretation of rural puritanism paralleling that of Apfel's.

Paul Lukas, whose name appears second in the billing does not enter the production until it is at least seven-eighths down. His all too brief appearance contributes to the strength of the finale, that of the wooing of the American girl who comes to a sudden conclusion to be less of a sap and more of a human.

It cannot exactly be said the cast bristles with names of box office value, a fact at any time devoid of significance so far as concerns quality of acting. The producer-distributor very likely will discover this strong story so competently and sincerely played by all in a long line under the sympathetic direction of Richard Wallace that it very quickly will register as a genuine hit.

Cameraman Lang took measures to see the sound men did not bag all the honors on the recording side. The picture is only a few hundred feet on its way when the photographic angle forcibly is borne in on the consciousness of the beholder—especially the traveling shots by the brookside.

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### Min and Bill

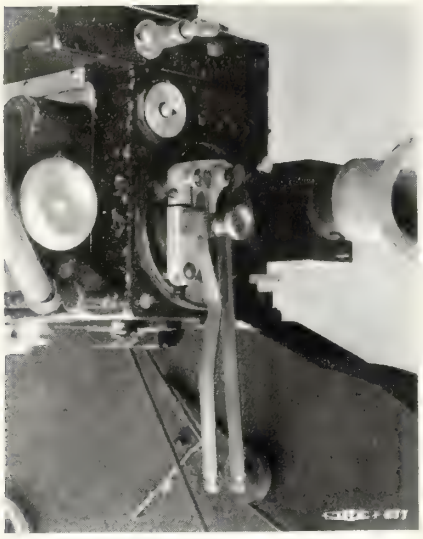
*Harold Wenstrom, Cameraman*

THE M-G-M production of "Min and Bill" was several weeks down at the Carthay when this reviewer got his first lok at it. Between the opening night and the aforesaid initial view much had been heard regarding the picture—without the utterance so far as had been observed of a single funeral note.

As a consequence expectations were high—probably too high. The unprecedented forethought of removing a



*There is a suggestion of stern drama, a reminiscence of turbulent days, of low-spoken, serious Vigilantes, in Mr. Palmer's peaceful scene of early morning mists and this ages-old veteran of the California Redwood Highway*



*At the suggestion of Joe Walker, Carl O. Swenson has designed and built a practical fade in and out attachment for a Mitchell camera either in a blimp or booth. It may be attached without drilling extra holes. Arms may be detached by loosening thumbscrew when camera is used on the outside of booth or blimp. The arms are operated from outside the booth by two small flexible cords*

handkerchief from its accustomed plebeian niche on the hip to the more patrician abode in the upper, outer coat pocket proved to be an action entirely unnnecessary. As a measure of preparedness it was a total loss.

But it's a mighty good picture for a' that, especially for those who have seen life from the angle of those of—and there pops up that plebeian thing again. Anyway, it is a tale of the water front, of those who make their living on the water and of those who make their living from those of the immediately mentioned category. It is a tale of plain people, some of them workers and wholesome and at least one who seemed to toil not neither did she spin, but nevertheless was she exceedingly interesting.

The strength of the story rides in four characters—Min and Bill, played respectively by Marie Dressler and Wallace Beery; Nancy, the waif befriended by Min, portrayed by Dorothy Jordan, and Bella, who proves to be the mother of Nancy, in the life Marjorie Rambeau.

Here are three veterans who would make much of even a weak tale. And it is in the convincing performance of this trinity that is to be found the reason for the "pull" of the story which persists from the openng to the finish.

The dialogue of this waterfront tale is noteworthy, and for it the credit goes to two women—Frances Marion and Marion Jackson. It has the quality of spontaneity; in other words, of expressing the characters in their own language, not only those of the feminine persuasion but of the lesser number of the masculine as well.

For after all the story is mainly of women—of a boarding house keeper who befriends from childhood the daughter of a mother who, speaking conservatively, follows ways quite unconventional.

The conflict comes in the efforts of the old woman to protect the girl growing to womanhood especially from knowledge of the mother and incidentally from attentions of those men she mistrusts, and on the other side of the house to keep the mother from knowing even that the child is living.

The finish is a tragedy of blood that there may be no tragedy of the soul—that the daughter at last may have a break and be happy and that the blackmailing mother shall in no way interfere with the even tenor of her peaceful existence. It would seem to qualify as a happy ending in spite of the tragedy.

George Hill directed, and commendably.

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### Doorway to Hell

*Barney McGill, Cameraman*

THE chief exploitation line employed by Warners in its advertisements of "Doorway to Hell" set forth that this was the subject "gangland dared Hollywood to make." If the statement have any more foundation than the brainstorm of an alert advertising man it is difficult to understand. Certainly the picture is the first agency yet uncovered possessing any tendency to humanize or make less disreputable or in any manner to palliate the trade of bootlegging killer.

Instead of daring Hollywood to make the picture the parties allegedly quoted, if they be more than mythical, should have expressed willingness to pay several millions for its making.

The production was one that stood high enough in the official Warner estimation to be given a dual presentation in Hollywod and downtown Los Angeles. The public response to the confidence reposed seemed to indicate it was fully justified.

Those members of that sizable proportion of picturegoers who abominate underworld stuff but went along in order to see Lew Ayres were amply repaid. If they went fully expecting to scoff they remained to praise.

The factors contributing to this result were practically all that enter into the making of a picture—story, dialogue, script, direction, photography, sound, acting and editing.

Archie Mayo's direction was notable, a statement which seemingly falls short of the mark. The script was from a story by Roland Brown, with dialogue by George Rosener.

One who for the first time looks upon the screen work of Ayres in this pictue is pretty sure to be deeply impressed by the capacity of this young man for portrayal of serious roles, whether dramatic or tragic. He has the earmarks of experience—abundance of poise, the words flow trippingly from his tongue and as if they were his own, and he is convincing always whether smilingly suave or frigidly menacing.

Why the producers choose to exploit James Cagney along with Ayres as chief in interest is their own business—really of course due to Cagney having been placed under contract. The work of this player in an unsympathetic part is entirely satisfactory; in fact, worthy of praise. But in the particular picture under discussion Robert Elliott, playing O'Grady, captain of detectives, is the only person whose part and whose performance are of a quality entitling him to share honors with the leading player. They are as distinctive if not even more so than were those of Thomas Jackson, the interpreter of the screen detective in "Broadway." It was Elliott, by the way, who created the stage detective in "Broadway."

The cast is top notch, with Dorothy Mathews in the role of the unfaithful wife of the hero; young Leon Janney as the brother of the latter; Kenneth Thomson as the major of the military academy, and Jerry Mandy and Noel Madison as gang leaders.

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### Follow the Leader

*Larry Williams, Cameraman*

NOT without reason aplenty is Ed Wynn an idol of the New Yorker, male and female. His characterization, by himself or otherwise, as the perfect fool is entirely within the truth. Not only is he the perfect fool, but he does and says things that in the hands and mouths of others are absurdities, just plain silly; coming from him they may be devastating in their fun.

In the present instance Paramount's New York studio has provided Wynn with a skeleton of a story, even with one partly clothed, taking for its purpose the musical comedy by William K. Wells, George White and De Sylva, Brown and Henderson. Gertrude Purcell and Sid Silvers were responsible for the screen play, with Al Parker staging the dialogue. Norman Taurog directed.

"Follow the Leader" is of New York, of gunmen and of the stage. It is as an ex-vaude turned waiter that Crickets is deserted by the gang of Hudson Dusters to serve a bad man of fierce reputation, the while they hide in an adjoining room. Through an accident the b. m. is floored, with the result Crickets against his wishes becomes gang leader.

But why waste space talking about a plot? Aids and abettors in the tomfoolery that runs through the picture are Ginger Rogers, feminine lead; Stanley Smith, Lou Holtz, whose Jewish characterizations may be a riot in New York and may not be in many smaller communities; Lida Kane, Ethel Merman and Bobby Watson.

If you want to laugh surely some and maybe much don't miss Ed Wynn.

*(Continued on Page 18)*




# THE JOYS OF A LOCATION

# *Looking In on Just a Few New Ones*

*(Continued from Page 15)*

And without any fear you make take along the family, old and young. And if one thinks he is himself something of a fun-maker he will have opportunity to learn—perhaps—how to knock 'em over with bare hands and seemingly empty head.

### The Command Performance

*Charles Schoenbaum, Cameraman*

JAMES CRUZE is credited with presenting "The Command Performance," from the play by C. Stafford Dickens and produced by Samuel Zierler. Cruze also is and always has been credited with being a good showman—and a clean one—which is a very substantial reason for believing he is not responsible for the intrusion into this picture of dialogue bits that take it out of the family class even as they invite the interference of the ever-eager censors.

The best thing in the picture is its conclusion—and this is said not in sarcasm but with entire sincerity. It is a moving and dramatic sequence, one that will top the finish of nine out of ten major productions.

It attains this result in spite of the fact the tale is of the "Prisoner of Zenda" kind—of mythical kingdoms, of costumes, of the takings of dual roles by the male principal; in spite of the fact the theme is one that generally has been accepted as long since relegated to the limbo of threadbare plots.

So when the action of the final sequence rises to real dramatic heights we know it must have been of genuine strength so completely to overcome the preceding illusion killing handicaps.

Maude Fulton and Gordon Rigby wrote the continuity and dialogue, which were directed by Walter Lang. W. C. Smith and Frederick Lau supervised the recording.

The subject, slated for Tiffany release, was staged in a manner becoming a major production. At the head of the cast was Neil Hamilton, playing both Peter, an actor impressed with his own importance, and Prince Alexis, whose chief decision in life seemed to be his determination not to marry the Princess Katerina, charmingly portrayed by Una Merkel. Incidentally the working out of the tale indicated the princess was not quite so much of an all-around wicked terror as the dialogue would have led us to believe. Apparently she was not even mildly wicked.

Helen Ware as the mother of the dissolute prince who declined to lend his personal presence to the task of wooing the princess of the neighboring principality handled her part as her admirers expected her to do, especially those who had seen and heard her eloquent Defense of the West in "The Virginian."

Albert Gran as the democratic father of the princess supplied the good humor and comedy, and not even the king's ascribed addiction to walnuts, with its opportunity for cheap wisecracks, entirely succeeded in destroying the flavor of his jolly outlook on life. Lawrence Grant as the premier carried the part with distinction.

Other players in an excellent cast were Thelma Todd, Vera Lewis, Mischa Auer, Burr McIntosh, William Von Brincken, Richard Carlyle and Murdock MacQuarrie.

And this is a good place to reiterate it was Miss Merkel, aided by effective dialogue and sympathetic direction as well as by the foil supplied by Hamilton, who in the final sequence by the force and tenderness of her appeal supplied the high spot of the production and sent home in highly chastened mood a somewhat hostile preview house that had come determined to chide.

### *Talkers Bring Dividends*

The Sudfilm Company of Germany, after having paid no dividend for the four past years, now proposes a dividend of 15 per cent. The shareholders meeting was held in December.

Sudfilm has had some outstanding successes lately with the Richard Oswald production "Dreyfus," the Eichberg picture "Night Birds," and Rene Clair's "Sous Les Toits de Paris."




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# Varges Sails Over Japan's Fuji and Records Description for Fox News

ON September 3 last, the first sound pictures of Mount Fuji's summit from an airplane were recorded by Ariel Varges and Paul Heise of the Fox Movietone News. Heretofore the only pictures of the locale were stills.

The flight took four hours, the plane, a big tri-motored Fokker belonging to the Japan Air Transport Company, leaving the field at Tachikawa at 10:30 o'clock.

Although the sky was overcast Varges decided to take a chance on finding the cloud ceiling not thick enough to hide the mountain's summit and, as a result, he got what he believes are some of the most artistic and beautiful "shots" that he has taken in a long career of news photography.

"We climbed the first 6,000 feet in about a half hour and there ran into the clouds," says Varges in describing the ascent. "The cloud layer was about 3,000 feet thick and it took another half hour to rise through it. On top of the ceiling the sun was shining brightly and Mount Fuji was thrust upward through the mist bank, presenting a remarkably beautiful scene.

"Snow covered the summit and the slopes almost down to the clouds, only a small black band of earth being visible. We photographed it from every angle, flying around it and over it. We passed over the summit at a distance of no more than 300 feet above the crater."

### Plane Fights Currents

The plane attained a maximum altitude of 15,000 feet, which is nearly 3,000 feet higher than Fuji's crest. Attempting to get closer to one side of the great cone, strong upward currents combined with a stronger horizontal gale shook the great craft like a leaf which brought into play some expert piloting on the part of P. S. Torii, pilot, and M. Y. Suzuki, assistant pilot. On the other side of the summit there was no upthrust of the atmosphere and from there close-ups were taken.

As the plane passed over the summit, the shrine was plainly visible. Everything, of course, was covered with snow and the crater was partly filled in. The effect of bright sunlight on the snowy peak gave it an indescribable glow, tinged at times with a suggestion of pink and other colors.

### Cold Hits Camera

Shots were taken from every angle. Different lens and different films were used to get varying effect. Material for sound effect was limited to the clatter and hum of the plane's three powerful motors. As the plane approached the mountain, Heise spoke into the microphone, giving a brief description of Fuji-san, and another short bit was recorded as they were passing over the summit.

The camera was anchored to a specially made stand which was fastened to the floor at the edge of the cabin door. Varges sat on the floor to operate it. Special care had to be taken to protect the camera from the intense cold at the high altitude, for it was more exposed than was the sound equipment.

Varges, who has flown throughout Europe in plane and dirigible, mentioned particularly the efficient manner in which the big, heavily loaded craft was skillfully maneuvered on every occasion when exceptional skill was needed.

### *Barlatiers Celebrate*

Mr. and Mrs. Andre Barlatier celebrated the twenty-fifth anniversary of their wedding December 19 at their home in Hollywood. Mr. Barlatier is one of the veterans of the camera, having come to the United States eighteen years ago. For the Imp company in France he photographed "Absinthe," starring King Baggot, and was brought back to this country by Director Brenon. The Barlatiers are old Hollywood residents.


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# Under Tropical Skies--with Physioc

## Artist - Philosopher Discusses Celestial and Mundane Matters with Special Regard to Old Sol and His Angles

By LEWIS W. PHYSIOC
*Technical Editor International Photographer*

CHARLES DARWIN, in writing of the island of Borneo, spoke of that country as the land of topsy-turvy; and certainly, in reading his studies in natural history, we find some remarkable examples of those "topsy-turvy" displays of nature.



*Lewis W. Physioc*

It is to the traveler in those far eastern and tropical countries that these natural paradoxes are more forcibly presented than is possible in written descriptions.

We who live in the more northern latitudes are habituated from childhood to think of life and natural conditions as experienced only in our own clime. Our text books are written for this limited survey of the universe. Our astronomical charts show only those constellations in the starry heavens that lie within our native horizon. It is not surprising, then, that the student, standing on the deck of a ship plowing its way through the southern waters, looks in vain for some of his old favorites of the skies, and feels far away and lonely among the strange new clusters he cannot name. No wonder he enjoys a thrill when he sees, for the first time, there beyond the bows of the ship a new constellation, and hears, for the first time, its name, "The Southern Cross."

Nor are the purely terrestrial features less anomalous to his native surroundings. In this strange land he traverses vast jungles amid a variety of trees and shrubs which he is unable to classify; he gasps at the idea of standing beneath a stately tree that nurtures a million dollars worth of the rare and beautiful orchids; he enjoys a childish ecstasy as he wanders among the towering cocoanut palms, so closely associated with his boyhood readings.

### Dramatic Extremes

Here walked Marco Polo! How well might one of those beautiful isles have harbored the Swiss family Robinson, or Robinson Crusoe?

Likewise, what could make him feel more the idea of being in a different world than moving among strange and varied types of peoples—queer customs, weird religious ideas; dramatic extremes of life and living conditions.

A trip to Mars or one of the other planets could hardly furnish more thrills or surprises.

Let us now return to the astronomical argument which furnishes the purpose of this paper:

In reviewing the few anomalies just mentioned it is reasonable to suppose that a photographer might experience some conditions that would influence the application of the rules of his art. A superficial consideration of the subject might deny the seriousness of any great diversity of conditions by reminding us of the fact that the same old "Sol" lights all parts of the globe, and that there are only two variations of this source of light to be considered, i. e., quantity and quality; and that the photographer's fundamental claim to proficiency is his ability to judge the extent of these variations.

Such a suggestion would seem to discount the oftheard admonition to photographers going into tropical countries to "watch out for overexposures under that fast tropical light."

This supposition is true and places the responsibility solely upon the judgment.

### Development of Judgment

Judgment: this is an awesome word. It is accepted with such suspicion that the scientist, in all ages, has striven to furnish foolproof expedients to avoid expensive failures through errors of judgment.

But there are activities of the mind that seem independent of absolute scientific control, such as the aesthetic arts, among which we consider photography, and the success of which depends upon the development of the judgment; and the reliability of this judgment reflects an inherent talent coupled with a wide experience and close observance of the variation of the elements connected with a particular art.

It is with this thought in mind that students recount their experiences and observations with the hope that others may pick up some little fact that may help in the solution of a problem.

In our business of photographing motion pictures great importance is attached to the choosing of locations, for in this we are endeavoring to furnish various features: beautiful composition, an adequate setting for the story requirements, and favorable conditions for photography.

The choice of this location is inspired by our lifelong observations of the course of the sun on our native hemisphere.

We are accustomed to consider that a particular location will have the proper light, for certain effect, at such and such a time of day at a given season of the year.

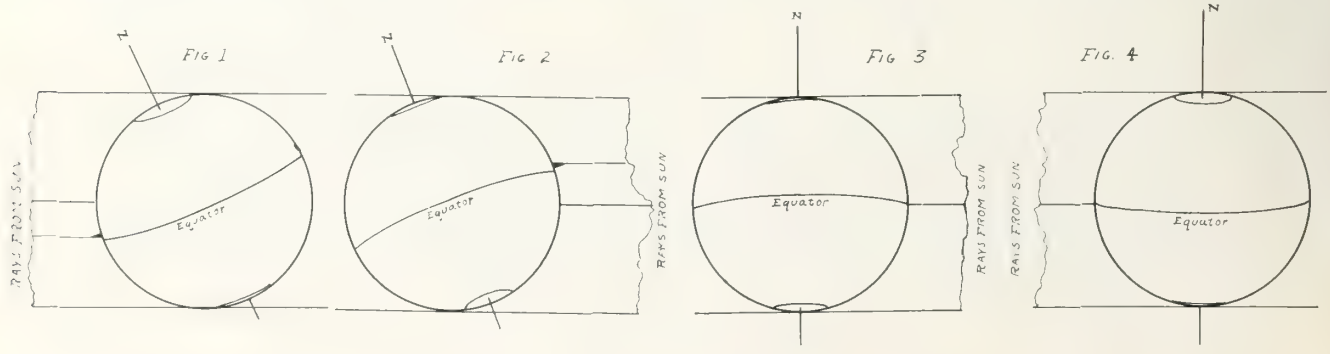
An account of a humorous incident may illustrate the persistence of a lifelong acceptance of these natural guides to our endeavors.

### Angle of Sun

While traversing the great Pacific Ocean, over the "northern course," we travel thousands of miles without observing any great difference in the angle of the sun in its passage across the sky. After passing the Aleutian Islands, however, we begin on a decided change of direction to the south with its consequent influence on the sun overhead.

On reaching Yokohama we are conscious of a great change, and finally when turning abruptly south and arriving at Singapore, in the short period of a few days, we are startled to find ourselves under a blazing summer tropical sun.

Even now our consideration of this experience is more the thought of a



rapid seasonal transition, and little thought is given to the geographical or astronomical idea.

It was here that we had our first awakening. It was here that we had the unaccountable feeling that the sun rose in the northeast and set in the northwest. It was here that we went location hunting, equipped with compass and our inborn influences of life on the northern hemisphere.

We looked at our compass and observed that the sun was setting in the west, despite our feeling that it was northwest, and concluded that our location was satisfactory and that we would have favorable light all day.

The next morning we were there bright and early, with full equipment. The sun arose in the east quite properly, but to our surprise as the day advanced not once did it reach a point where it shone upon our cherished location, for, instead of circling across the southern sky and casting its shadow to the north, it passed over the north, casting its shadow to the south, and we had to be content with reflected light.



*Group of the Sakai tribe, remnants of cannibalistic people of the Malay peninsula. They use the blowpipe like the Dyaks of Borneo*

### Sun and Photographers

Now our text books have given us satisfactory explanations for our seasons as due to the direct rays of the sun at various positions of the earth in its diurnal revolutions around the sun, and the inclination of its axis of rotation, and which likewise explains the prevailing equatorial temperatures, but no stress is laid, for the benefit of photographers, upon the sun's rays at different parts of the earth.

Let us refer to a simple diagram for the explanation. In the month of June, the time of year under consideration, the earth's axis is inclined toward the sun as shown in Fig. 1, which throws the equator well below the direct line of the sun's rays. This angle is at its maximum on June 21.

Now if we follow the earth around its orbit to the 21st, or more accurately 23d of September and also March 21, we find the axis inclined in a plane at right angles to the sun, which brings the equator into the direct rays, and it is at this time in equatorial regions that we observe the sun pass almost directly overhead, casting its shadow only from east to west, before noon, and west to east in the afternoon, with a slight inclination to the north, or south, from June to September, or September to December, and at places any distance either north or south of the equator.

A study of these diagrams will show the direction of the sun's rays at any part of the globe, at any time of the year. Or a more interesting experiment might be in placing upon the library table a lamp of single source of light, and moving the terrestrial globe around it, with the ecliptic line on a level with the light, and by sticking a pin in any point on the surface of the globe the direction of the shadow will be easily determined.



*Here are shown great cumulus clouds that early in the day create photographic disturbance, especially if company be working in jungles. Scene in foreground is of natives of Balak, Sumatra, beating on drum.*

### Light Quantity and Quality

Now that we have established the direction of our light, there are other considerations of far more importance to the photographer—i.e., *quantity* and *quality*.

When we look out from beneath the brim of our topi the tropical light fairly dazzles the eyes, and we are reminded of that old familiar warning "Look out for overexposures."

Nevertheless, when we squint through our monotone glass at a subject lighted by this brilliant sun we are impressed with the fact that the shadows are very dense, heavy and lacking illumination, and we are reminded of another rule among photographers which recommends that we "Expose for the shadows and let the lights take care of themselves."

This fact is closely associated with



*Garson Expedition, Universal, moving up a jungle river*

the simple law of illumination which shows that the greater the source of light and the more direct its rays the more defined and heavy will be its shadow.

Now these considerations also remind us of another opinion held by photographers that good photography is more or less a judicious balance in exposure, between two great evils, i. e., extreme highlight and the dense shadows, and in working in tropical countries we are confronted with the problem of determining which of these areas, shadow or light, make up the most of our picture, and which of these features we shall humor or disregard.

Now if we study most pictures we find that flat ground surfaces are most highly lighted; the least interesting feature, and covering less area, and we can freely sacrifice this to the more interesting picture elements.

All this should suggest that overexposing pictures in tropical countries is less to be feared than underexposure, which can result in nothing but harsh, contrasty pictures.

### Middle Tones

So far we have only considered extreme light and cast shadows. Let us now devote our attention to the middle tones, which give variety of color and tone to a picture, furnish the modeling or chiaroscuro of the picture.

Let us distinguish between heavy cast shadows and *shaded* portions.

This introduces a condition of lighting in these countries which is very interesting, especially when the sun is high overhead. We are familiar with the rule in physics which provides that the angle of reflection is equal to the angle of incident.

Now, when the sun is high in the heavens, it is easy to perceive that the light is reflected back at a very acute angle, and consequently less scattered away from the subject; and even when the sun apparently is at the zenith it inclines enough to the north or south (according to the season) to throw the object into soft shade, and with the aid of reflectors on the side to build up light to nearly balance the strong top and back lights, and to avoid flatness, beautiful exposures, full of detail and softness, may be obtained.

Even in the shade of buildings and trees there is plenty of light for quick cinematograph exposures at the present rate of speed.

### Varying Atmospheric Conditions

The trickiest light with which the tropical photographer has to contend is the slightly overcast sky. Here, indeed, may our fears of overexposure be justified. And our own eyes can be considered fairly good actinometers.

When we have to squint painfully under such light, *beware!* It is very powerful, highly actinic, and greatly diffused; and heavy K filters may be used not only to control exposures but to increase contrast, for such light is very flat and uninteresting.

We have obtained ample exposures with K2 filter, stop F.8, shutter at 130 degrees, and at the present speed of 90. We have considered the brilliancy of the tropical sun. Let us now study a condition that few of us ever think of as regards those countries and which suggests a kindly compensation of nature for the benefit of the people who live in those torrid climes.

Our experience over a period of time from the first of June to the first of November disclosed the fact that Old Sol really shines but a small part of the day. At early morning the sky is clear and beautiful, but about 11 o'clock great cumulus clouds begin to gather in the heavens.

These clouds are very dense and heavy and are very annoying to the photographer, especially when working in thick jungle locations, where all possible light is needed, and where he is nursing a sunspot, provided by cutting away heavy overhead growth and which he hopes to direct by aid of a battery of reflectors.

Especially on the Malayan Peninsula, one could almost set the clock by the 4 o'clock thunder showers.

There is one feature of this part of the earth, however, that would delight the heart of any photographer. Never has the writer, in any of his travels, seen such magnificent sky displays, interesting cloud formations, light effects, delicate atmospheric conditions for the painter as well as photographer. Our good old friend Panchromatic is in his glory there.

### Still Photography

It may be of interest to the "still man" to tell something of the still photography of those countries. Most of the photographers are Japanese, some Chinese, but very few, and none so clever as the Japanese. We made the acquaintance of Mr. Nakajima in Singapore, and after seeing some of his pictorial work conceived a sort of reverence for those Nipponese artists, but were a little surprised at their methods.

They know little or nothing about cut films, panchromatic stock, or tank



*Natives transporting across Javan stream equipment of Universal company. Expedition moving up a jungle river.*

development. Glass plates which are used exclusively for films are easily affected by the extreme humidity. They buckle and bulge out, and are generally hard to handle. Natives resort to very rapid development, very stingy fixing and washing, and prefer very dense negatives.

Indeed, when we see some of their fine prints, we wonder how so much beauty can come out of those negatives that are so dense that we can hardly see the light through them.

The secret, probably, lies in the fact that they print almost entirely from bromide paper cut from rolls. The photographers are very careful and painstaking with their prints, and every one is toned in the hot hypo alum baths. It seems that there is little sale for black and white prints, and it is claimed this treatment makes them more permanent in that climate and shows less the stains that easily occur in the tropics.

In conclusion we may very readily sum up the facts, that in any part of the world the exposure is the fundamental consideration, and in determining this there are two elements to engage the photographer and which he is expected to judge:

Quantity and
Quality of Light.

### *Western Electric for Indies*

Electrical Research Products has issued a Western Electric theatrical recording license to Balsley and Phillips Inc., Ltd., of Hollywood.

This licensee will make Western Electric recording equipment and facilities available to small independent producers who recognize the need for the prestige and destributing advantages of Western Electric recording.

James R. Balsley formerly was connected with Westinghouse, Fox Case Corporation and Walt Disney Cartoons. J. H. Phillips was for a number of years with Fox Movietone News in the United States and abroad.



*Typical group of Salvai the government finds it practically impossible to civilize—Dorothy Janis in boat*

### *French Cinema Bank Plans to Offer Finance Facilities*

A FRENCH Cinema Bank organized a credit institution for the motion picture industry, the Union Cinematographique Francaise, which has hitherto been functioning on a modest scale, is now reported to have changed its name to "Banque de La Cinematographie Francaise."

This institution is directed by M. Chalus. It is stated to stand in close contact with the Banque Lehideux, a well known private bank, but such important establishments as the Credit Lyonnais, Societe Generale and Comptoir National d' Escompte, that is to say the first French banks, are also credited with an interest in the new organization.

It is believed the cinema bank will act as central body for studies of film conditions and for arranging finance facilities for the film industry as is done for other important industries. This is considered to be an indication of the awakening interest of French financiers in the French motion picture industry, the most conservative banking institutions apparently being involved in the scheme.

The activity of the bank is to extend to every branch of the film business.

### *Russian Film Development Reported as Unsatisfactory*

THE following information was furnished in a recent report of Trade Commissioner George R. Canty, Paris: At the first sound film conference of the Soviet Union it appeared that film developments in Soviet Russia are not as satisfactory as it was expected.

Ssutyrin, a member of the board of Sojuskino, stated that cinema building was progressing very slowly in spite of the fact that the importance of the film as a factor of artistic and governmental propaganda was officially recognized.

Still more so is the sound film. But, while in the United States the sound film has already entirely taken the place of the silent film, in Russia the changeover will be slow and difficult owing to technical production difficulties and to the lack of professionals.

The conference approved of the decision of Sojuskino to produce 50 complete sound programs during the current season. The Sojuskino hopes to wire 1,000 theatres for the reproduction of sound films during the same period. However, since the Electrical Trust of the Soviet Union is only able to install apparatus in 600 theatres yearly it was decided to make every conceivable concession in order to carry out Sojuskino's sound films plans.



*Universal company holding a feast (or awaiting its serving) in the Javan jungles.*

If any International Photographer have in his files an exceptional picture shot under a foreign flag the editor of this magazine is interested in it. The phone is HEmpstead 1128.

# 666 CHICAGO 666

By HARRY BIRCH

### *Meeting*

WE CANNOT understand how one man laboring under the heavy strain of an Eyemo can still have the strength to conduct meetings. Our president, Charles David, seems to show no wear or tear, as the December meeting of Local 666 was conducted in the usual way.

"Red" Felbinger and Urban Santone seemed to have the floor most of the night. Can't really blame them much, as they had spent over $100 for additional furniture needed at the headquarters of Local 666, and it seems the general assembly voted "No" as to the paying of this bill. After this was settled Brother Felbinger was elected chairman for the coming banquet of Local 666, which is to be held at the Sherman House January 29.

SIX-SIXTY-SIX

### *S & A*

Essanay has long been known to film fans, but the new S & A means Spoor & Ahbe, and here is part of this organization. A heading for this picture might be "Uncle Sam's Army at Work." A couple of good-looking chaps, aren't they? They are none other than Major Spoor and Private Ahbe—better known today as "Major Spoor" and "Bill Ahbe." Spoor looks all right, but we wonder what happened to Bill's mustache.

SIX-SIXTY-SIX

### *Believe It or Not*

Up to date Brother William Strafford has always claimed to be the only man in the world that could make 1000 pictures a second. It seems that some one is always taking the joy out of life, as several days ago Brother Strafford broke down and confessed that he had just reviewed a picture that had been made in Japan at the rate of 30,000 pictures a second.

It seemed impossible, and we asked Brother Strafford if he did not mean 3000 a second, but he still maintains that 30,000 was correct. However, it is too much for us, and we pass it on to you for something to think about.

SIX-SIXTY-SIX

### *Telling the World*

Harry Birch has made further use of the delegate's badge presented to him at the last I. A. T. S. E. convention held in Los Angeles. Mounted on the front of his De Brie it will be impossible for any one being "shot" not to know they are being photographed by an I. A. T. S. E. man.

SIX-SIXTY-SIX

### *Visitors*

The past month saw Brothers Lembeck and Conrad of Cincinnati in Chicago. Lembeck, as you know, is the "Sheriff in the Sticks," and although not being active lately has promised he will let us in on some of the gossip that we can get in no other way.

SIX-SIXTY-SIX

### *Wyckoff in Chicago*

President Alvin Wyckoff of Local 659 rolled into Chicago with his assistant, Jimmie Williamson, on "Mr. Santa Fe's Chief." The members of 666 had their shoes shined and pants pressed and were down at the Dearborn Station as the official reception committee.

Wyckoff and Williamson were greeted by President Charles M. David of Local 666 and his body guard, composed of Gene Cour, Charles Ford, Major Spoor, Harry Birch, "Red" Felbinger, Urban Santone and Ralph Saunders. The march from the station was to the Sherman House, where a little impromptu get-together was held. Wyckoff posed for Chicago newspaper men. Time was up, as Brother Wyckoff had to take "Mr. New York Central's Century" on to New York. The march then proceeded to the La Salle Street Station, and the last word was "Adios."

SIX-SIXTY-SIX

### *Well Represented*

Our Northern out-of-town brothers seem to be busy these days. While



*Seated, Eugene Cour, Alvin Wyckoff, president 659; Charles David, president 666; standing, Urban Santone, Ralph Saunders, Harry Birch, "Red" Felbinger, Major Spoor, all of 666, and Jimmie Williamson, 659. Note how Chicago meets Hollywood on the level when Cour unlaces his high shoe to match Wyckoff's low one. The name of the maker of this excellent photograph will be reported in the February issue*



*Uncle Sam's Army at Work—Major Marvin Spoor and Bill Ahbe, "as they were"*

Ray-Bell of Minneapolis were shooting a production on the Northern Pacific Line three locals were represented, viz., Charlie Downs of Local 644, Kenneth Styles of 52, and Herb Oslund and C. E. Bell, both from 666. With this layout how can Ray-Bell help but make good pictures?

SIX-SIXTY-SIX

### *Apologizing First*

With apologies to my "Sassiety Reporter." I goes to McVickers Theaytree and I sees a good show. It is "Min and Bill." Then comes on that silver sheet a title, "Chicago-Notre Dame Beats Army." I sees a crowd, then something that looks like a football game, then one of those close-ups in the spectators' stand. Young lady says "Why did he drop the ball, dear?" and on her right is a pile coat with a body wrapped inside that answered, "And I saved my week's salary to buy your ticket!" By this time I realizes the body which the pile coat contained is none other than my "Sassiety Reporter." It sure is tough when you see these boids every day and then you spend your hard-earned jack at a theaytree to be entertained, and you find that you have still to look at these boids on the screen.

Whatahell!

SIX-SIXTY-SIX

## *In Focus—In Spots*

**By Birch's Sassiety Reporter**

NOW that them hombres out thar in California found out why Notre Dame wuz winning all them football games back here in our stamping grounds I guess I might as well settle down and get out this month's dirt, which youse guys won't read until next year.

First of all I'll start the new year out right by giving you a hot exclusive story. We're going to have another one of our famous balls. Remember the last one at the Palmer House? Well, the next one is going to be thrown over at Mrs. Sherman's Boarding House in the best room we can get over there.

All I got to say is set January 29 aside, and ankle the ball and chain, the sweetie, or the battleaxe, as the case may be, over to the Bal Tabarin and help make merry for the second annual time.

SIX-SIXTY-SIX

### *Red Doff's Lid*

I wuz along with President David when he picked the Bal Tabarin and what a joint it is! "It's the swellest place your humble scribe ever went into." You know how I always keep my hat glued to my head. Well, when I walked into this room I unconsciously took it off because I never been in such a swell place before, and I can't wait until the 29th to strut into the joint all decked out in another dress suit, like the one I made my glad rags debut in last year.

Well, the first thing I want to tip you brothers off to is you better call up the bozo what rents out these dress suits, right quick, because, when the information busts that the ball comes off on the 29th there is going to be one big rush for the soup and fish costumes and you might not get the right size.

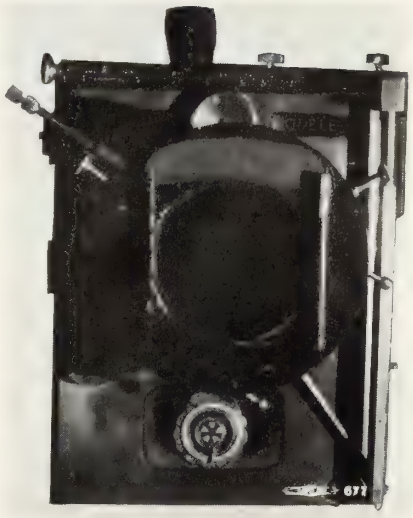
I already got my order in because last time it wuz two sizes too big and then also I wanted one that didn't have eggs on the lapel of the coat.

SIX-SIXTY-SIX

### *Socking Old Man Gloom*

Now, getting back to the Bal Tabarin it is the place to treat your fair sex friend or wife to. The place is an evening's entertainment in itself. Also the brothers won't even need any giggle water to make themselves feel hilarious because there is an ever changing parade of lighting effects on the walls of the Bal Tabarin, which ought to make any fellow feel like he was hittin' things up and seeing things.

I understand this affair is going to surpass last year's by miles and that is admitting a lot, but I guess if Charlie David promises that—it's oke. So in case I don't see youse before that night I'll be there with bells on



*I. A. T. S. E. delegate badge adorning front of Harry Birch's camera*

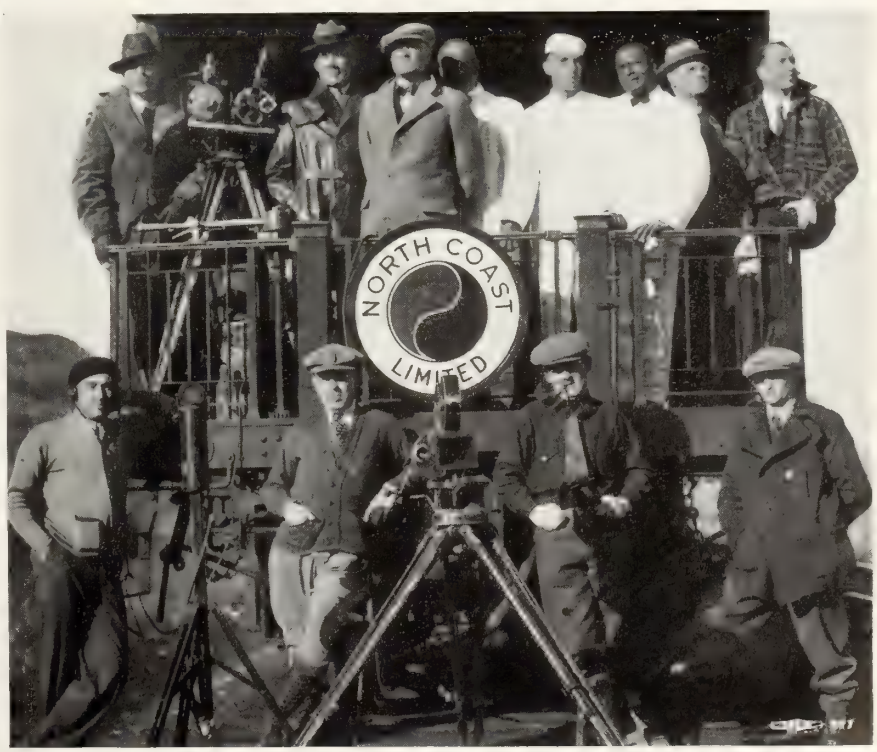
because it's going to be one grand night. Remember—the Bal Tabarin, January 29.

Line up your friends and show them how to start out the new year right and bring them up to help us participate in burying Old Man Gloom.

SIX-SIXTY-SIX

### *Ten Below in Open Crate*

I see where Charlie Ford has gone out on a extreme economy wave. Anyhow, he must be cutting down the overhead considerably on the lunch checks because I saw him arrive




*Shooting a Ray-Bell Production—Platform at left, Charlie Downs, Local 644; on ground, left, Kenneth Styles, 52; holding up camera, Herb Oslund and C. E. Bell, 666*

down at the Ohio Mine disaster and the first thing he did was bust over to the hut the Red Cross had put up for the rescue crews and get himself a free lunch of coffee and doughnuts.

No kiddin', though, Charlie sure looks like he needed it. He flew down from Chicago in an open crate and the climate was 10 below up at 8,000 feet, and Charlie looked frozen even with all the winter flying regalia he had on.

SIX-SIXTY-SIX

### *Sheriff Gumshoes*

Brother Ralph Lembeck has been snooping around town on a mysterious errand, and after shadowing the sheriff from the sticks I discover he is here trying to line up some choice ringside seats for the coming powwow at the Bal Tabarin on January 29. Slick guy, this fellow Lembeck. Guess he knows what a big demand them ducats is going to have.

SIX-SIXTY-SIX

### *Wall Waits for Fred*

The boys still get their picture. Fred Giese is the latest example of how to get what you go after. Recently a big fire bust and Fred drew the assignment only to find on his arrival at the scene of the conflagration that the firemen were about to pull down a big four story wall. Fred got busier than the proverbial one armed paper hanger on setting up his outfit, yelling to the firemen to "Hold that wall up a few minutes longer!" Sounds like a big order. Well, anyhow, we saw a picture in Fred's newsreel of a four-foot wall coming down.

SIX-SIXTY-SIX

### *But What Says Mother?*

Brother Urban Santone has bust all the buttons off his vest with the arrival of number two candidate for Rockne's football team about twenty years from now. He calls this one Victor.

Due to the present business depression Brother Santone cut out his Italian custom of handing out the coronas to celebrate the event. Both father and child are doing nicely at this writing.

SIX-SIXTY-SIX

### *How Does an Editor Know?*

Well, I submit with this column my choice for "The Still of the Month." This one is entitled "The Daredevil," and is posed by our versatile brother Bob Duggan, the lightning impresario.

Note the perfect equilibrium of nerveless steeplejack as he flirts with death tottering on the brink of eternity one story above the ground. This is a rare print from the private collection of the said Mr. Duggan, and was smuggled away from the ever watchful eye of our modest hero.

It is the first public showing of the pose and casts our hero in a new role, as it is the first time we have seen him perform on the edge of a roof.



*Picture of that daredevil Mr. Robert Duggan, lightning impresario of somethin', rehearsing his slack wire act on the coping of a one-story building, the while an unidentified photographer aims to take a picture of his waistband and a second u. p. shoots the works so this summer Saturday afternoon idyl in Chicago may not be lost to posterity*

### *Not Fair*

Chicago, Dec. 15. — Something should be done as to the professional motion picture photographer breaking into the 16 mm. field. Here is proof that one of Local 666's star men, who happens to be Secretary Norman Alley, is working with a 16 mm. camera.

We wonder from the expression if Alley really closed his eyes, being ashamed even to look at this little 16 mm. camera, or was it like the story of the ostrich? It seems that Brother Alley is practicing up on these backbreaking jobs since he has watched President Charles David's heavy duties. H. B.



*Norman Alley shooting 16 mm. camera*

## *Western Electric Installs in 2495 Foreign Film Houses*

Western Electric world wide installations, according to the latest report, total 7222, of which 4727 are in the domestic field and 2495 abroad. Sixteen cities have 20 or more installations. The list is headed by New York City with 356. Other cities are as follows: Chicago, 166; Los Angeles, 86; Philadelphia, 82; Detroit, 76; Cleveland, 51; St. Louis 46; San Francisco, 41; Baltimore, 40; Kansas City, 32; Cincinnati, 32; Milwaukee, 30; Seattle, 29; New Orleans, 26; Buffalo, 26, and Pittsburgh, 22.

There are 23 cities that have between 11 and 20 installations, totaling 341 Western Electric wired houses.

In 75 cities there are from 5 to 10 installations, while 48 cities have 4 each and include 192 theatres, while there are 113 cities with 3 installations. These total 339 theatres.

This total of 2491 is about half of all the Western Electric installations in the United States.

## *Review Rooms Install*

There are 289 review rooms throughout the world equipped with Western Electric.

# Thirty-three Year Old Arctic Films Product of Eastman Kodak Works

DUE to the perfection already attained by the Eastman Kodak Company in the making of sensitive emulsions thirty-four years ago the entire world is able to-day to see views of the disastrous Andree polar balloon expedition in 1897. The Rochester Sunday American of November 23 last describes in detail the interesting steps of development in film manufacture leading up to the product supplied when the order for the Andree expedition was received.

The material in question, produced about eight years after the Eastman company had begun to market transparent film, was manufactured at a time when experiments to yield large quantities of film of uniform quality were at their height.

The year 1896 brought this company the record of 100,000 kodaks made, with film and photographic paper being manufactured at the rate of between three and four hundred miles monthly. Film base, at that time, still was produced by pouring the fluid nitrocellulose "dope" on to long glass tables to dry. The continuous drum system for manufacturing the emulsion support was not made practicable until several years later.

The arctic temperatures at which the film remained while it waited thirty-three years for discovery and development are understood to be largely responsible for the preservation of the pictures, since it is known that cold retards chemical action within film provided the humidity is low.

**Films in Exploration**

Regarding the methods used to develop the film found in the Andree camp no information has been received from Sweden by the Kodak Company. It is believed, however, no unusual procedure would be necessary except to work at lowered temperatures if the gelatin tended to be soft and to take such precautions as experimenting with the developing of a single negative before any risks were taken with the whole group of negatives. It is probable Dr. Hertzberg subjected the negatives to a glycerine bath since, in 1897, there was no gelatin coating on the back of film—the side opposite from emulsion—to prevent curling.

Photographic film, also made by Eastman, gave the world a posthumous photographic record of the expedition headed by Scott, the British officer who reached the South Pole in 1913 only to perish with his companions in a blizzard that obstructed his return.

A kodak brought back records of Peary expeditions both before and after the Andree flight.

Admiral Byrd took large quantities of Eastman still films to Antarctica, and photography has been an important instrument in the equipment of all other recent exploratory expeditions. Byrd's provision for the care of his film included transportation of the material under refrigerated conditions to combat the heat encountered in crossing the equator. Film produced at Kodak Park in Rochester that needs to cross the equator to reach its users ordinarily is packed in sealed metal containers.

The experience of the Andree film is cited by Eastman officials as typical of the vicissitudes through which film may have to pass and as a reason for the extreme care with which manufacturing operations and extensive testing at Kodak Park must be carried on.

## "Doc" Travis First to Use Camera from Air in Regular Motion Picture Production

LITTLE thought was given by Norton ("Doc") Travis to the historical importance of his action when in 1908 at Hammondsport, N. Y., he climbed aboard a Curtiss machine to photograph from the air the pioneer sequences for a regular motion picture production. The subject was "The Line-Up at Police Headquarters" and the producer was Gus Hill. Featured in the picture was former New York Police Commissioner Dougherty.

Below at the left will be seen a reproduction of the very plane and the very "Doc" as he was nearly twenty-three years ago. On the right, standing back to, is Frank Beale, the director, then hailing from New York, but now a long time resident of Hollywood. To his left is De Witt C. Wheeler, Hammondsport, by the way, was the original Curtiss home plant.

The years that followed have been busy ones for "Doc" Travis. He made a tour of the world doing scientific photography for the Rockefeller Foundation. He was a captain in the Signal Corps, and did special camera work for the government during the World War.

Also the pioneer is a specialist in trick work, having perfected many notable photographic effects in motion picture making.

## Greetings to Dorothy

From a friend in Local 644 comes this word:

Harold McCracken, noted explorer and writer, is the happy father of another baby girl—Dorothy by name. Fortunately the baby can't be a cameraman.

Now just a moment. In these days of rapid change isn't that concluding assertion, looking ahead a quarter of a century, rather a strong one?

Then again Dorothy may be a cameraman's boss—even on occasion notify him in tones formal and businesslike the Sunday dinner will be served at 4:30 o'clock, golf or no golf, my dear sir!

## Chicago Engineers Elect

The Chicago section of the Society of Motion Picture Engineers has elected J. Elliott Jenkins chairman, R. Fawn Mitchell secretary and Oscar B. Depue and Robert P. Burns as governors.

Members of this section now total 77.





# *Wherein We Set Forth Our Regrets and Make Our Amends to Lee Garmes*

IN PRINTING in its December issue the portraits of those cameramen who were affiliated with subjects related to Academy awards in one department of effort or another International Photographer unwittingly miscredited the photographer of "Disraeli." It was for his interpretation of the title part in this subject that George Arliss received the award as the best actor of the year. The mistake came in crediting the photographer of the excellent "Disraeli" stills instead of the man responsible for the motion picture photography.



*Lee Garmes*

Lee Garmes is the cameraman to whom we convey our apologies. We take this action in spite of the fact that up to this writing no word of complaint or otherwise has been received from the person who had most reason to feel aggrieved.

Possibly the photographer of the more recent "Whoopee" and "Morocco" feels he has been the recipient of sufficient honors these latter days to let the incident pass without comment.

By the way, this may be a good time to reprint the unusual compliment bestowed by the Christian Science Monitor upon the photographer of "Morocco." The comment is by E. C. S. of the Monitor's New York bureau.

The recognition of the important part played by the man behind the camera is so unusual and so delicate and complimentary in its phrasing we are sure it will interest cameramen everywhere. It runs:

"Miss Dietrich is handsome of face in a thoughtful way. Her profile takes on beauty of modeling in light and shade under the thoughtful ministrations of the cameraman, Lee Garmes."

### *Staaken to Reopen*

The Staaken film studios in Germany, after a long period of inactivity, have been inaugurated for sound-film production. A Tobis-Klangfilm set, with three microphones and two cameras, has been installed between two halls so that shooting can be effected in either one by a simple changeover of wires. The studios have been entirely lined with sound-insulating material.

The first picture produced for Klangfilm, under the direction of Gerhard Lamprecht, will be "Two Kinds of Morals."

### *Wyckoff in New York*

Alvin Wyckoff, president of Local 659, is in New York for a brief stay in the interest of Multicolor. He is accompanied by James Williamson, his assistant.

While away Mr. Wyckoff will photograph the first complete industrial picture that has been made in Multicolor. Also while in New York he will photograph sequences for Universal's novelty series, "Strange As It May Seem," all of which subjects are in Multicolor.


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# Cream o' th' Stills



*Edward H. Kemp of San Francisco climbs into the wash and up over the rocks on Wall Creek in Bright Angel Trail, Grand Canyon, Arizona, to get a perfectly unhostile shot at these horsemen, who like the world and his wife take a good rest while the photographer works.*

# Cream o' th' Stills



*Up in the Mojave desert Harry Mimura sets up alongside a joshua tree in the early morning and across a bit of primitive earth makes a record of lonely Red Rock Canyon—as it is seen without its unforgettable color.*



*A few miles to the west of Mojave is Antelope Valley, favorite spot of the inquisitive Los Angeles tourist—who finds himself well repaid for seeking out this bit of desert if the time be not too near one of those rare days in June. Ned Van Buren slips over from Palmdale and uses his camera to good advantage.*

# Cream o' th' Stills



*Fred Archer braves the biting of the whirling, tiny pebbles as he points his camera into a real desert sandstorm—also in the Mojave country.*



*Clif Kling forsakes the sound of waves breaking over rocks and the cries of bathing girls dancing on the beach to enter the reservation of the Navajos in Arizona. Here under a forbidding sky as they wait for the storm to drive them to shelter, silent mothers and children watch the piling clouds.*

# Cream o' th' Stills



*From one of the production companies a girl steps down to have a look at the Truckee River on a February morning and to shoot it. The combination of maid and icy stream appeals to Frank Bjerring—and he does a bit of shooting himself; for which we thank him—for ourselves and perhaps for the maid.*

# Real Romance of How "Home" Films Bring Scenes of Home and Families to Lone Italians in Ontario Wilds

THERE is a Cine-Kodak opening up a wonderful new world (our every day world) to isolated groups of children and adults up in the top part of Ontario, just a hundred miles beyond the end of the last motor road.

The horizon of this world used to be a circle of gray rocks and burnt pine trees. But all this has been changed and greatly enlarged. There was a unique school that moved around. It was fitted into a railway coach that a freight train could drop at different points in the rock lands so that groups of four to ten isolated children could be given the elements of reading and writing for four days each month.

Then the teacher got the idea of adding a Cine-Kodak to the equipment of the movable school, and that was when the world commenced to take on new and amazing aspects. Ten men from sunny It' earning $3.20 a day helped the idea along by contributing toward the purchase of film. They were separated from their families and lonely, and for the sake of strangers' kiddies in this wide bush they were glad to do their part.

Through the magic of the Cine-Kodak, motor cars, three-story "skyscrapers," marble floors, wonderful things like electric lights and water taps were visualized for the first time from a cinegraph of Charlie Chaplin totaling 100 feet.

### When the Humdrum Thrills

Most of the children did not know moving pictures would move! And what an experience it was to see themselves on a white, living square of art-board. These "shots" did not have to have continuity or be embellished with elaborate details to be packed with thrills.

A man from Italy driving an iron spike to hold an iron rail; an Indian mother mending a canoe; a bush baby not overly-well washed; men encountered every day reproduced lifting a handcar from the rails to let the International pass on time; or to see them eating a frozen lunch in the snow six miles from a shack with the mercury at 34 below—these were thrilling because they portrayed the life with which the audience was familiar.

When one has traveled eighteen miles on a handcar to see a picture that will last only twenty minutes or thirty at the maximum he is prepared to enjoy every minute of the entertainment. What if the schoolmaster does wind out the film by hand on a "C" Kodascope with a Ford battery giving six volts of power to the lamp?

There is no rush in this country where postage stamps are eleven miles away and letters are posted by tossing them in a bundle to an eastbound freight conductor as he leans from the steps of his van. There is time to see the film two, three and four times. No one leaves. In the intermission, while the film was being rewound by hand, a gramophone provides entertainment until the film can be shown again.

Then the teacher got his great idea. Why couldn't the Cine-Kodak with its magic span the ocean and bring back scenes of Italy to the lonely men economically exiled from their wives and children? Immediately the plan was passed on to the Cine-Kodak News, and the magic, aided by coincidence, started working.

### Real Romance

Six months later came the good news that through the kindness of a Samaritanlike American many of the families of the men had been found in Italy and hundreds of feet of film had been exposed. For the camera's benefit, toasts of red Italian wine had been drunk to the expatriates in far-off Ontario.

Finally came the red letter day when three reels of film reached their Canadian destination. All eager to see the scenes from home, the distressing discovery was made that the battery was dead—in a country where it had to go 133 miles to be recharged! Perhaps a radio battery could be found. Immediately ten Italians piled on to the section crew handcar and pumped twelve miles, where such a find might be hoped for. They found it.

Words adequately cannot describe the reactions of these lonely, isolated men to the scenes of their native land and loved ones. Only a camera properly could reproduce it. The desire of an understanding, loving teacher to bring joy to drab, restricted lives had been realized and the camera had proved itself even more than the veritable box of magic it had seemed without such a convincing demonstration as that of bringing, by means of "home" films, intimate home scenes of Italy to isolated Capreol, Ontario.

## *Prince of Wales Photographs Bobby Jones in Golf Action*

THE Prince of Wales is an enthusiast on the subject of taking golf movies, according to Golfdom magazine, and used his own personal Filmo movie camera to take pictures of Bobby Jones when the latter was playing in Britain last summer.

The Prince also is greatly interested in the project which the Professional Golfers Association of America has been carrying through of making super-slow golf demonstration movies of such stars as Jones, Vardon and Wethered.

After he learned of the taking of some of these movies in England he requested that a complete set be sent to him at the earliest possible moment. This was done by George Sargent, a director of the association, who was abroad for some time in connection with making the Vardon and Wethered golf pictures. At the same time Sargent transmitted to Wales an invitation to attend the Ryder Cup international professional matches at Scioto Country Club, Columbus, Ohio, next summer.

## *A Lot of Film Anyway*

According to statistics published by the British Board of Censors 60 new feature films (3,000 feet or over) were censored in Great Britain during October, 1930. Of these 48 were sound synchronized and 12 were silent.



*No, reader, gentle or otherwise, this is not the photographer you think it is. The sturdy subject hails not from the sunny shores of the Mediterranean. Rather his home is in Northern Europe. Believe it or not (with whatever apologies are necessary for so saying), it is Knud Rasmussen, famous explorer. He is taking a peek through the finder of his Cine-Kodak. Incidentally there is nothing synthetic or stagey about the foreground or background. It really is snow. The locale is Thule, Greenland*

# With Portable Reproducer Operator May Cut In on Audible Film Show

A SPECIAL microphone arrangement which will enable an operator to interject remarks relative to any picture which is being shown and to have his voice come from the loud speaker in entirely satisfactory volume is hailed as a revolutionary feature of the new Bell & Howell portable 16 mm. talker reproducer, the Filmophone.

This combination is especially valuable for business, educational, church and small theatre use. Also it will be warmly welcomed in the home, in the event of impromptu entertainments, for instance.

The Filmophone itself is portable in the true sense of that word. It comes in two cases, of approximately equal size, shape and weight, totaling 88 pounds. It employs a Filmo projector for showing pictures, using 16 mm. amateur size film. Sound is obtained by a synchronized phonograph type of disc, the same as used in theatres.

The Filmophone, it is stated by its makers, presents the ultimate in tonal qualities in portable sound reproducers. It yields volume sufficient for audiences of several thousand. With it perfect synchronization is achieved.

**Operator May Plug In**

It has a worm drive of unique design, thus eliminating the double motor feature and avoiding any possibility of slack in the mechanical coupling. The Filmophone is a product of the Bell & Howell engineering laboratories and carries with it the Bell & Howell manufacturing guarantee.

The microphone feature permits the operator to plug in conveniently at any time, automatically cut out the musical or verbal record accompaniment and make any comments desired in order to emphasize points of a film which may need stressing to meet a specific situation. When the switch on the microphone is released the record sound accompaniment is resumed.

A notable advantage of this microphone arrangement lies in the fact it will obviously make it possible to use many silent pictures to good advantage. A salesman, for instance, can talk into the microphone while showing a silent film and explain his company's product and have his voice accompany the picture in a volume equal to that of the Filmophone when it is presenting a sound picture, so that a large audience can hear him easily. The Filmophone will be marketed with the microphone attachment or it may be secured without the microphone feature, which can then be added later.

One of the two cases which house the Filmophone contains turntable with flexible shaft connection to the Filmo projector, magnetic pickup, amplifier with power pack, tubes, needles, needle cup, pocket for three 16-inch records, and necessary accessories. The second case houses the loud speaker permanently mounted in the case itself, together with the projector, three extra reels of film, empty reel, connecting cords, cables and accessories.



*Salesman by means of special microphone arrangement cuts in, in the midst of a Bell & Howell Filmophone talkie sales presentation, to give a special oral explanation.*



*Filmophone—Showing turntable unit coupled to Filmo projector in operating position*

## Over 2000 Follow on Screen 16 mm. Football Game Film

A decisive demonstration of tremendous reserve power was given by a regular factory model Filmo projector when it showed brilliant twelve-foot-wide motion pictures of the Northwestern University football team in action against competing teams to an audience of over 2000 at the second annual University homecoming rally held in the 122d Field Artillery Armory at Chicago recently.

The projector, back in the hall, although perched up on two tables, one on top of the other, was all but lost in the immense crowd. Nevertheless, although small in size, it did a big job.

Charles T. Chapman, veteran photographer, who took and projected the 16 mm. football films, writes as follows relative to the rally: "The football pictures were taken with a 70-D Filmo camera and were shown with my Model C Filmo projector, using a 2½-inch extra-lite lens.

"I feel that since both the size of the picture and the size of the audience were so much greater than is ordinarily recommended for good showing, there should be some record of it. I may add that the clarity and brilliance of the pictures caused considerable comment after the showing."

## Says Studios Will Install 16 MM. Reduction Printers

INSIDE of another year there will not be a major studio on the West Coast but will have in its laboratory equipment a 16 mm. reduction printer. This is the statement of a large dealer in cine equipment in Los Angeles.

Explaining his prediction, he said there is not a studio in the west but has in its personnel what he described as a whole nest of 16 mm. fans. This extends from the highest executives and principal players down through the various employees. The dealer told of one well known cameraman who the day before had given an order for 16 mm. equipment for which he laid down a check for $536.

The cine dealer referred to a prominent producer-star who that day was accepting delivery of a complete 16 mm. equipment for his home in Beverly Hills. "The interest among professionals in 16 mm. equipment is almost unbelievable," the dealer declared.

# With Films Men's Club Finds Way to Boost Treasury at Church Fair

TWO instances have just been reported from Chicago as to how motion picture projectors can be used to raise money for church purposes. It will be seen that instead of being an expense a projector easily becomes a source of income.

At the Lutheran Memorial Church, 2500 Wilson Avenue, on the occasion of the annual fall bazaar the men's club elected to conduct a motion picture booth as its part of the activities. With a Filmo projector such films as "Felix the Cat" animated cartoons, two UFA educational subjects, "Hunting and Fishing in Siberia" and "Taming the Taiga"; Boy Scout pictures and miscellaneous comedies were presented. Each reel took about fifteen minutes to show, and an admission charge of five cents a reel was levied. So intense was the interest in the pictures that there was always a line at the entrance of the booth waiting for the beginning of the next reel.

**All the Show Not on Screen**

The accompanying photograph shows August Schmidt, head councilman of the church, operating the projector.

Also it will be noted the audience was made up of people of all ages.

About $40 above expenses were cleared from the booth operation, and the pastor, the Rev. Edwin Moll, expressed himself as delighted with the idea of discovering a source of income which was so rich in high-grade entertainment qualities.

The other instance of revenue raising in Chicago was at the Granville Methodist Church. Here Mr. and Mrs. John Skinner, Chicago school teachers, presented 16 mm. motion pictures which they had made during a trip to Europe last summer.

They had shown these pictures to some of their friends who had felt that the films should be viewed by a larger audience. It was arranged the pictures should be shown in the church with an accompanying travel talk by Mrs. Skinner. An admission charge was made with the understanding that the proceeds should go to the church. The sum of $85 was realized.

## *Fraternity Chapters to See National Congress Pictures*

THE outstanding events of the tenth Grand Chapter Congress of the international commerce fraternity Delta Sigma Pi, held at Detroit September 10 to 14, are being presented in motion pictures to chapters of the fraternity throughout the country.

The film was made with a Filmo 70-D by J. Robert Johnson, Chicago, a member of the fraternity, and is reported to be a masterpiece of amateur cinematography. Not only are the official happenings of the convention vividly depicted, but a delightful romance is introduced which adds splendidly to the interest, as do also close-ups of the members in attendance at the Congress.

The premier official showing of the film was given in Chicago recently, two Filmo projectors being used alternately to obviate any waits between reels.

## *Malaysian and South Sea Pictures to Be Ready Soon*

PHILIP M. CHANCELLOR of the Chancellor-Stewart expedition, which was conducted under the auspices of the Field Museum of Chicago, is due in Hollywood early in January. The expedition went into Malaysia to Seloe-Pedang and the Island of Flores early in the spring of 1929 and returned a year later.

While in the East the expedition had the full co-operation of the resident Dutch officials. Thus they were able to take in Cinematographic equipment. As a result they brought out for the first time actual motion pictures of the commodus varanidae, a lizard generally considered prehistoric. Not only did the expedition return with many photographs of the reptile but with living specimens of the varanidae. The party worked under very rough conditions.

These pictures are going to be cut, titled and edited and will be issued as silent pictures. Also they are going to be recorded with scientific lectures on sound on disc. The subjects will be ready for showing in February.

Since his return last spring from Malaysia Chancellor has conducted an independent expedition of his own to the South Seas, where he secured with sound equipment many records of the native dances. These with the history of the legends the dances are supposed to interpret will be prepared for the educational market and possibly for the theatrical. They will be cut into from 15 to 20 one-reel subjects in three forms—as silent, sound on disc and sound on film.

The laboratory work and recording will be done by Hollywood Film Enterprises. F. K. Rockett of the Hollywood company is acting as the personal representative of Chancellor.

## *Fairbanks While Abroad Will Make Sound Pictures*

WHEN Douglas Fairbanks sails for his trip around the world January 3 he will take with him a portable sound equipment. The recording apparatus, which was especially built to his order by the Tanar Corporation, will be complete in two cases, each 10x10x20 inches and weighing in all but 120 pounds.

The batteries will total in weight 20 pounds, three of which are the 144 volt airplane variety each weighing 5 pounds, and the other three weighing but 5 pounds all together.

The contract was given to Tanar following tests of the standard size equipment at the United Artists studio and was built under the supervision of Victor Flemming, representing the buyer.

With the sound apparatus will go a complete Bell & Howell camera equipment. Fairbanks is sailing on the Belgenland on January 3, stopping off for a visit in Siam.




*Rare shot of group motion picture show in Lutheran Memorial Church, Chicago, where with a Filmo the men's club clears $40 for the church's fair*



*Prince Axel of Denmark*

### *Royalty and the Camera*

Devotees of amateur picturemaking may boast of two enthusiastic members of royalty in their ranks. Two pictures of Danish princes are offered as evidence. In profile is Prince Axel, the first person in Europe to have a model K Cine-Kodak. His brother, Crown Prince Frederik, indicates on the opposite page he is just as proud of his model B.

## *A Couple o' Columns*

(*Continued from Page 8*)

Jesse L. Lasky, who at the time was giving his personal attention to casting "The Covered Wagon."

"The interview was not very old," continued Torrence in his easy way, for the player has infinite capacity, like all finished speakers, of simultaneously thinking and talking when on his feet, "when Mr. Lasky leaned over his desk and said to me:

" 'Mr. Torrence, I am convinced you are the homeliest man I have ever known, but I am equally convinced you can act. I am going to offer you an important part in "The Covered Wagon." ' "

That interview was held over eight years ago. It is a matter of common knowledge there has been no tough sleddin' in films for Ernest Torrence since that period.

By the way, at the luncheon this writer was sitting alongside Frank Pope, then press representative for the Criterion and now city editor of the Hollywood Reporter. The former inquired of Pope as to the height of Torrence. To settle the question a note was sent up the table to the player. It came back indorsed at the foot:

"Five feet 15¾ inches." G. B.

### *Paramount Stocking Up*

To start the new year in fitting fashion, Chief Electrician Earl Miller of Paramount-Publix Corporation recently ordered 100 Laco Lites, which have been delivered by Lakin Corporation.

The deal was consumated by Frank Arrousez, sales manager of the Laco concern. The order called for units ranging in size from the Laco 18-inch to Laco 36-inch sun-spots as well as other apparatus.



*With cine-kodak a Samoan chief photographs the American-Samoan Commission. He was caught in the act by Merl La Voy with his everready camera*



*Camera silencing blimp provided for independent studios by Hollywood Camera Exchange*

### *Local Exchange Marketing Camera Silencing "Blimp"*

THE Hollywood Camera Exchange so far as is known is the first studio supply house to place on the market a camera silencing blimp. Heretofore the device has been made by each studio for its own use, leaving those plants without manufacturing facilities to adopt other expedients.

The contrivance weighs but a dozen pounds and is designed to fit either a Bell and Howell or Mitchell camera. It is opened by means of four zipper fasteners. The fabric is about four inches thick. Several already are in active use in studio and on location with production companies.

The finder is operated easily by means of a special zipper opening. Provision also is made similarly where there is a friction head. Adjustable buckles take care of any looseness around the tripod head.

### *Cameramen Get Charts*

Jackson Rose has made a special design of focusing chart for Technicolor, which the color company has had bound in maroon morocco leather. These have been sent to the first cameramen with their names printed in gold. A majority of the recipients are photographers in black and white.

### *Represent German House*

Hollywood Film Enterprises is closing negotiations with Arnold and Richter, optical reduction printers of Germany, to represent that company in the United States.

### *New Tanar Equipment*

Early in the new year the Tanar Corporation will begin distribution of a new motor drive and a new amplifier.

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"On the Level"—Fox
"Soup to Nuts"—Fox
"Her Man"—Pathe
"Romance"—M-G-M
"Half Shot at Sunrise"—R-K-O
"Holiday"—Pathe
"The Lottery Bride"— United Artists
"Feet First"—Harold Lloyd
"Beau Ideal"—R-K-O
"Dirigible"—Columbia
"Assorted Nuts"—R-K-O
"East Lynne"—Fox
"Millie" — Charles Rogers Prods.
"See America Thirst" — Universal
"Discontent"—James Cruze

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*The Sakai under their own roof as they were found by Universal's "The White Captive" company in Asian jungles.*

# *Society of Engineers Planning to Create Museum of Cinema History*

ABSTRACTS from a number of Motion Picture Engineers committee reports of the society are here presented. They will be found of marked interest to those related in any manner to the making of motion pictures.

## HISTORICAL COMMITTEE

**By Carl L. Gregory, Chairman**

The Historical Committee of the Society of Motion Picture Engineers has recently been reorganized, but in the short time since its reorganization it has collected a vast fund of historical material concerning the early days of the industry and the work done by the various pioneers who established the foundation of this great industry.

For a number of years the society has advocated the collection of historical data and of originals and replicas of cameras and other cinema-chinery used in the early days. The nucleus of such a collection will probably be started in the very near future and the following museums are under consideration for the housing of this collection:

Museum of Peaceful Arts, New York City; Smithsonian Institution, Washington; Julius Rosenwald Museum of Science and Industry, Chicago, and University of Southern California Museum, Los Angeles.

Another matter which is receiving the consideration of the committee is the seeking out of the few surviving pioneers who labored in creating the foundation of this mighty industry. A few of the old men who worked in the early days still survive.

Only a few of them, like Thomas Edison, have reaped any financial reward and some of them are now reaching the end of their lives in obscurity, in poverty, in sickness and in the shadow of death. Most of these surviving pioneers failed to protect their inventions with patents or have met with financial reverses, and now through pride or modesty or separation from the industry through the trend of changing events have become lost to the present generation of workers, and the society feels that it should give whatever recognition lies in its power to the fast decimating row of early pioneers.

## MICROPHONE CONCENTRATORS

**By Carl Dreher, Hollywood**

By means of microphone concentrators high quality sound pickup is

*(Continued on Page 38)*

### *Exchanges Seeking Theatres*

According to a recent report rom Trade Commissioner George R. Canty, in Paris, a push towards the control of cinemas by renting concerns is at present underway in Vienna. At the moment "Kiba" controls several suburban cinemas and the Schweden and Appollo Cinemas in the West End.

Engel has in addition to the Lustspiel theater on the Prater secured one of the largest cinemas, namely, the Elite. Wirtschafter Brothers have come forward as leaseholders of numerous smaller cinemas. Most of these are equipped with sound apparatus.

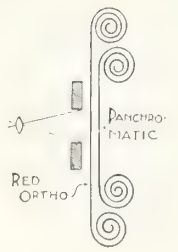
### *Rarely Eventuate Here*

A building company in the West of Berlin has changed its name into "New Hollywood Ltd." and intends to erect studios, laboratories and dwelling houses, forming parts of a future city near Berlin.

These plans may not eventuate in the near future, since the company has no important financial backing.

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### *Erpi Spending $250,000 on Reservicing Theatres*

TO ASSURE that the quality of the Western Electric new process noiseless recording can be adequately reproduced the service staff of Erpi is beginning a worldwide inspection of the 7,500 Western Electric equipped theatres.

The purpose of this inspection is to eliminate all system noise in the reproducing equipment which hitherto has been completely masked by the ground noise in the sound track but which would be audible when the new type recording is used. Also it will be necessary to instruct the operators in all theatres in the additional maintenance requirements in order to keep the reproducing system to the high state of perfection necessary to obtain the full value from the noiseless recording.

It is estimated this service which is being given by Electrical Research Products to exhibitors without extra charge, and which is outside of the service called for contractually, represents about $250,000 on a monetary basis, in extra work for the service engineers and in incidental expenses.

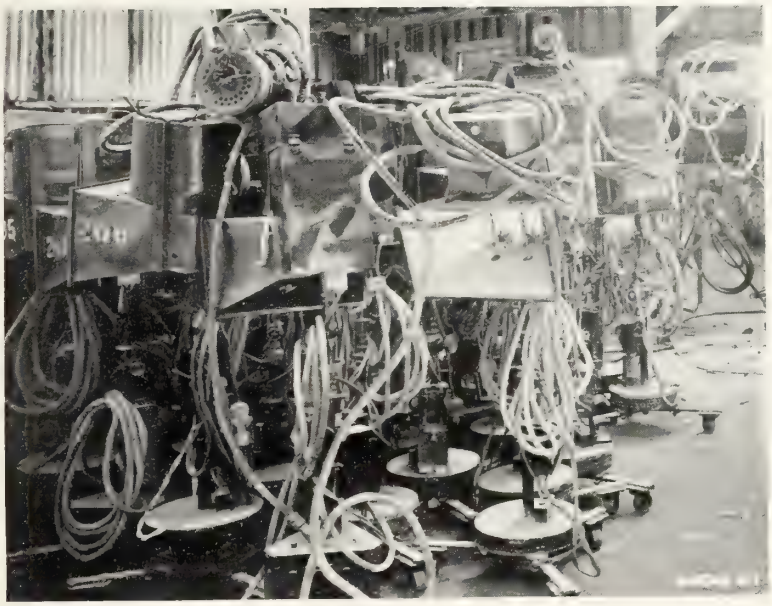
H. M. Wilcox, Operating Manager of Electrical Research Products, stated that it would take about three months to complete the "tuning up" of equipments in the 7,500 houses.

---

### *Academy To Meet in January*

The Academy Comittee on Art and Technique Programs, through its Chairman, Frank Reicher, announces that a meeting of the general Academy membership will be held January 21 on the topic, "A Symposium on the Art and Technique of Motion Picture Production." The speakers will be Lawrence Grant, chairman; Milton Schwartz, William K. Howard, Clara Beranger, and Jesse Lasky.

This will be the first of a series of meetings of the Academy to be held during the Winter and Spring for the study and discussion o the art and technique of talking motion pictures.

# A HEAP OF "HAS-BEENS"

RELEGATED to the "scrap-heap"—kicked into the discard by progression, lighting apparatus representing a cost of more than $80,000 recently was junked by a number of studios, to make way for modern efficient products.

Mute mockery of the past—these lights. What tales they could tell! The pomp and glory that has passed before them. Countless luminaries in silks and satins parading their flippant finery with peacock pretence, that strutted their hour or two—and many of them, like this antiquated equipment, are but pages in the book of motion picture history.

Like climbing the stairs to an old, musty attic where hair-sofas and whatnots are covered with the cobwebs and dust of time, most every studio as well as the allied industries are forced to maintain a storeroom or yard where discarded or antiquated equipment is junked. Most of it represents all makes of apparatus that in its day proved fairly dependable, but with the demand daily for equipment that will meet today's modern requirements, a great deal of it finds its way to the scrapheap over night.

The antiques on this page represent a motley array of discarded lighting equipment that has been replaced by modern LACO INCANDESCENT LIGHTING PRODUCTS.

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# How Old World Artist Home Grew On Bleak Arroyo Seco Wasteland

By EDWIN M. WITT

NOT many years ago, on a sloping hillside near the Arroyo Seco, situated between Los Angeles and Pasadena, sat Clyde Browne, In his ears the hum of insect life and the soft whisper of the trade wind blowing through the broad expanse of wild oats, cacti and sage spread before him.

Browne saw not the weeds and the waste. Instead, materializing in the dreamy haze, there grew before his eyes high-domed towers, cloistered halls, flagged court, broad tiled roofs, hand forged grills, and in the towers appeared old bells with mellow chimes.

He visualized a congenial workshop for artists, writers and musicians, together with those of allied crafts seeking their ideal in studio requirements, one perfectly suited to them and their work.

Builder, artisan and poet, with skill and patient industry Browne wrought and built the Abbey San Encino. The countryside was culled for stones of every hue—bricks from the mission's crumbling walls, forts and hacienda. Old doors and timber also were gleaned. He molded the clay upon the place where he would build, dried the bricks, built an immense pyre, burned them to a ruddy hardness, and the walls and arches were formed.

### Old World Romance

From the Old World came ship's lanterns, cathedral glass, old cathedral organ pipes, marble altar rails



*The Abbey San Encino, built as a workshop for artists by Clyde Browne*



from Italy, iron from a Spanish palace, Roman nails, a sad-voiced bell from Cathay, crosses from the Mount of Olives, burial jugs from the Incas. In the patio and on the terraces he created the atmosphere of Old World romance. One seems to see dark maidens strolling, casting shy glances or sitting upon the crumbling walls whispering secrets and gossip of gay caballeros.

Within the walls of the high-arched chapel is the organ flanked by the stained glass windows, the glass from a Belgian cathedral, shell-ruined in the World War, the soft colored light filtering through, a setting for a St. Cecelia. Tall hand-carved candlesticks on either side complete the picture.

From the organ now we may turn to the nave, and down the center between the high-backed, hand-carved pews, see an immense fireplace with carved ledges, and to the right a study filled with old arms and old pictures, relics of the World War, old books and furniture. Then we may notice a stairway winding downward to dungeons, with steel-doored cells, all reeking of mold and age.

Towers, chapel, gardens, walls, dungeons, old arms, weird gods of forgotten people, tinkling fountain, soft shadows on old stone and colored tile, soft mellow notes from chapel bell—where is the care-worn world of today?

Visiting the abbey, seeing and feeling its atmosphere, gives one the rarest of all sensations today, a beautiful, tangible, romantic loveliness that we dream from seeing old pictures and reading old books.


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### *After 200 Years of Opera House Is Wired for Sound*

AFTER two hundred years of uninterrupted use for its designed purpose the opera house of Malta will be transformed into a sound film theatre. Uncle Sam so reports to the Motion Picture Bureau in Washington through one of his vigilant correspondents.

The message would seem to be of larger import than the cryptic one of less than two score words with which it was sent out to the public.

Here is a structure that was dedicated to the highest form of entertainment a year before the Father of His Country saw the light of day, has so continued as a home of opera through the more important colonial period of this land, through the Revolution and all the wars this country has known.

For 67 years it was operated under the rule of the Order of St. John of Jerusalem, for 2 under Napoleon and for 131 under Sir John Bull.

From now on its old walls will ring with the voices of singers whose notes may have been uttered across the Atlantic—in days to come even with voices of singers whose vocal chords long have been silent.

And so passes the old order.

### *Belgenland Installs Sound for Its 135-Day World Trip*

When the Red Star Liner Belgenland sailed out of New York December 15 for a 135-day cruise around the world it carried with it a Western Electric dual portable sound system specially designed for service on steamships. Talking pictures will be shown over this equipment to passengers on board throughout the entire cruise.

Installation of the equipment was rushed to completion by Erpi engineers during the Belgenland's short stay in New York.

Among the passengers sailing were Professor Albert Einstein and his wife, bound for California. Officials of the line were wondering whether the talkies on board would lure the noted scientist.

As the famous German requires the presence of an interpreter when English is spoken it is probable his fondness for talking pictures, if any, will not extend to those reproducing that language.

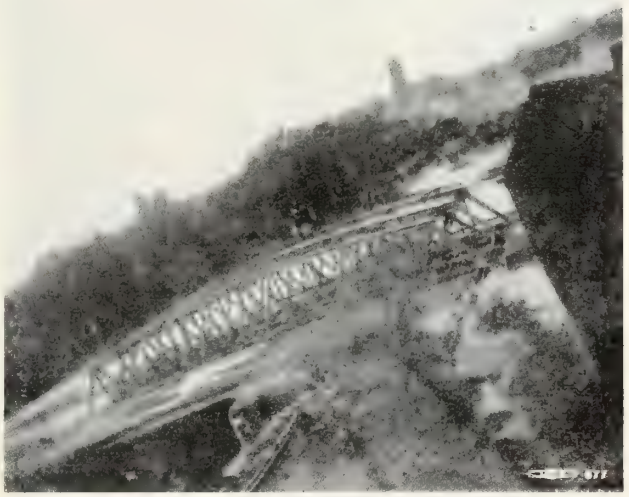
# *Picture Photographed by War Pigeon*

*Homing pigeon with automatic camera attached for use in war. These cameras are automatic and will take only one shot, a sample of which is shown below. An Englishman writing of the use of animals and birds in war said recently: We do not need reminders of such aid to make us fond of our birds and pets, and the tragic events in Belgium, where ruthless cruelty made the people of whole towns homeless, have brought out evidence of this abiding affection. An Englishman in Louvain triumphantly saved a canary from the perils of a blazing house, and another brought away his favorite dog and her puppies and carried them across Belgium with dauntless devotion. Another pet has deserved equally as well as the canaries of its owners, and that is the homing pigeon, of which the clever Belgians have made excellent use.*



*These pigeon cameras are so light and so perfectly balanced that they do not seem to hamper the bird's flight in the least and the pigeons appear to be rather proud to wear them.*

*The snap shot herewith, considering murky weather and the flight of the pigeon, is pretty good. The bridge is plain enough as is also the steamer passing beneath.*




*King Charney says...*

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## Committee Reports

*(Continued from Page 35)*

made possible at distances of the order of 20-40 feet. One such device utilizes a metal horn with the microphone placed at the throat. In another form, applied commercially by RKO Studios, sound is picked up by an ellipsoidal or parabolic reflector and focused on a microphone, with the sensitive face of the transmitter turned away from the action.

The advantages of this type of concentrator are relatively high gain, ability to record against wind or noise interference, and suitable acoustic characteristics for high quality pickup at a distance.

The importance of these factors in lowering moving picture production costs is described.

### PHOTOFLASH LAMP

**By Ralph E. Farnham, General Electric**

The paper on the photoflash lamp first discusses in a tabular form the various phases of photography for which a flash source is advantageous. The particular needs of each type of photography establishes the requuirements of a satisfactory flash light and associated equipment. The new photoflash lamp is then described and its operating characteristics given.

The design features of two suitable types of reflector equipments also are shown. Following this, methods of employing the photoflash lamp are described. The application of this lamp to motion picture photography is mentioned.

### COLOR PHOTOGRAPHY

**By Palmer Miller and P. D. Brewster**

Our paper first considers the necessary requirements in the camera—the comparison of advantages of using a single negative to record the three-color separations and the use of three separate negatives — followed by a study of the advantages of using separate films sensitized for different colors, to aid in obtaining sharp separations in comparison to the use of panchromatic film and filters.

The question of the speed and the range of focal lengths of the lenses required in the cameras for practical use in the studios is then considered.

Different possibilities for the production of the positive prints are then considered with special attention to dye mordaunting processes. Requirements as to definition of the image, range of color and clarity of color are discussed.

The paper concludes with a number of slides, showing curves of filters, curves or desired color separations and transmissions of H & D strips. The effect of superposing different color strips is demonstrated.

### HIGH INTENSITY CARBONS

**By D. B. Joy and A. C. Downes, National Carbon**

The effect of the variation in the relative positions of the positive and negative carbons in a commercial high intensity lamp burning 13.6 millimeter carbons is investigated. The futility of specifying an arc voltage without fixing the position of the positive carbon with respect to the negative carbon is illustrated.

It is also demonstrated that a relatively small movement in the position of the positive carbon crater along its axis has a greater effect on the steadiness and quantity of useful light from the high intensity arc than is ordinarily supposed.

The positions of the carbons at which maximum light and the maximum steadiness of light are obtained are defined, and it is shown that for the same current the position of maximum light is not necessarily the position of maximum steadiness.

### PHOTOGRAPHY IN COLORS

**By Glenn E. Matthews, Eastman**

Almost from the first years in which motion pictures were used commercially, about 1895 to 1900, experimenters have been working on methods of producing them in natural colors. The only practical processes enjoying any extensive commercial use in the theatres, however, are subtractive processes in which the color is incorporated in the film.

One additive process has had extensive application for amateur motion pictures for over two years. Within the past year a large number of color motion pictures have been released with sound accompaniment so that the ultimate is being approached in motion picture photography, namely pictures in color and sound.

No practical methods of obtaining steroscopy or relief have as yet been found. The subtractive processes which have been used, however, are only two-color methods and therefore a true spectral record is not realized.

Although a simple process of color photography yielding a print which faithfully reproduces the colors of nature is greatly needed, most of the research at the present time is being directed to the perfection of color motion pictures.

Another equally important field is the use of color photography in photo mechanical printing processes as colored illustrations have come into very extensive use during the past 15 years. The work of different investigators may naturally be viewed by transmitted light and by reflected light, and (2) motion picture color photography.

The discussion of the different processes as given in the lecture is prefaced by a description of the principles involved in the photographic reproduction of color.

---

A Catholic film review, La Revue du Film, has been founded in Belgium. It will be the official organ of the Central Catholic Film Organization and affiliated bodies. Important funds, it is stated, have been put at the disposal of the Catholic film organizations for production and distribution.

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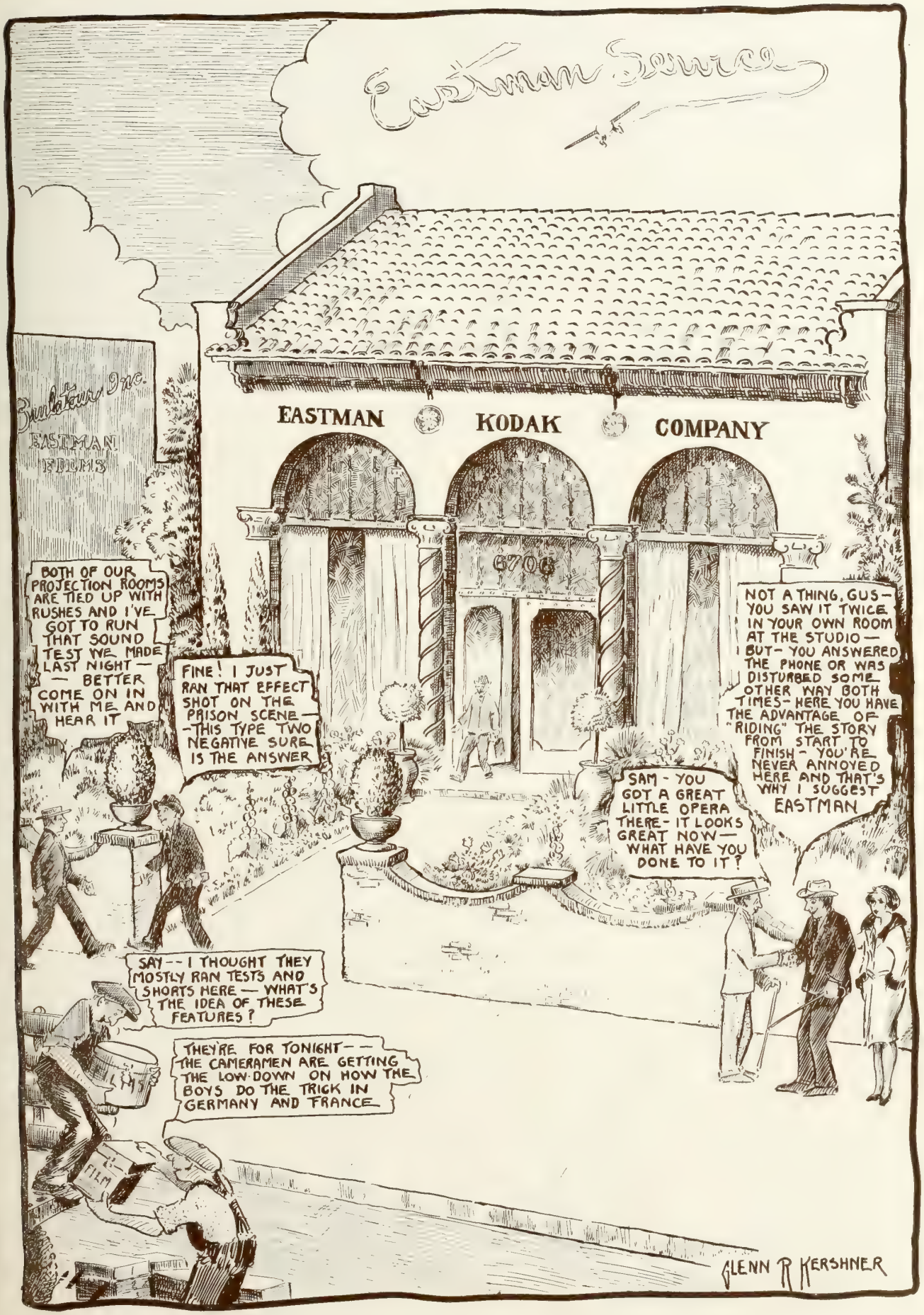
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THEY'RE FOR TONIGHT -- THE CAMERAMEN ARE GETTING THE LOW-DOWN ON HOW THE BOYS DO THE TRICK IN GERMANY AND FRANCE
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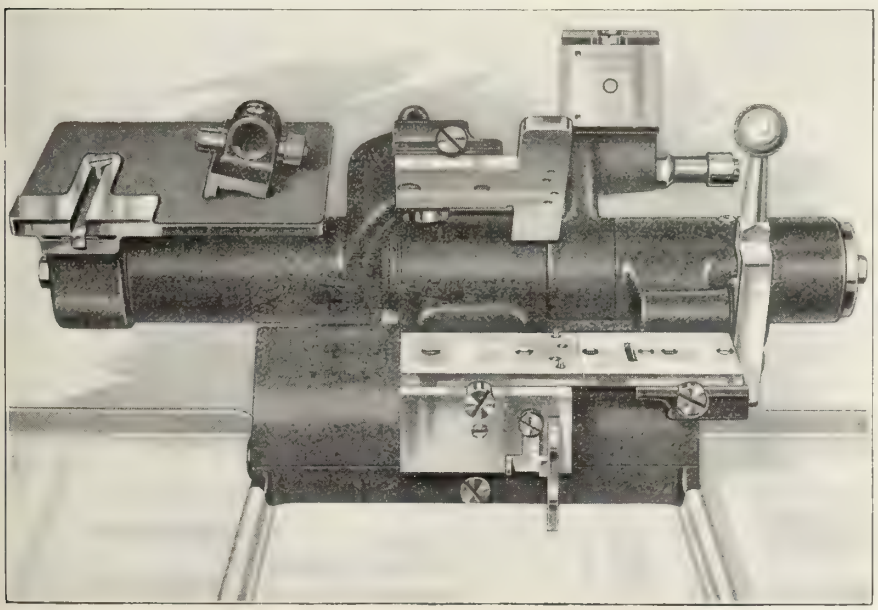


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# The INTERNATIONAL PHOTOGRAPHER

*Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.*

*Affiliated with*

*Los Angeles Amusement Federation, California State Theatrical Federation, California State Federation of Labor, American Federation of Labor, and Federated Voters of the Los Angeles Amusement Organizations.*

Vol. 3 HOLLYWOOD, CALIFORNIA, FEBRUARY, 1931 No. 1


*"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration."—Abraham Lincoln.*

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GEORGE BLAISDELL - - - - - - - - *Editor*

IRA HOKE - - - - - - - *Associate Editor*

LEWIS W. PHYSIOC, FRED WESTERBERG - - *Technical Editors*

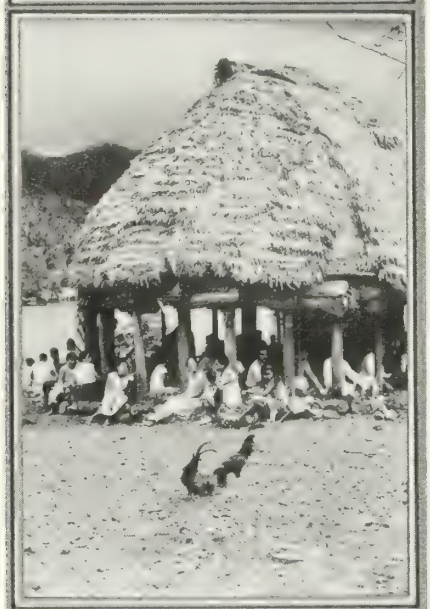
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The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the *Entire Craft*, covering a field that reaches from coast to coast across North America.


Printed in the U. S. A. at Hollywood, California.









# La Voy Sees Samoans In Royal Ceremonials

WHILE many of the assignments that fall to the news weekly cameramen come within the category of "tough" that is not true of all of them. So thought Merl La Voy when he got word from Pathe that he was to be its representative to accompany the American members of the American-Samoan Commission on its long journey across the Pacific.

The American representatives were Senators Bingham of Connecticut and Robinson of Arkansas and Congressmen Bedy of Maine and Williams of Texas. Accompanying them was Captain Furlong, chief of island governments of the navy. For transportation Uncle Sam assigned the cruiser Omaha, and in the course of its journey the stanch craft logged 10,500 miles.

The party left Los Angeles September 11 last and returned October 19, thirty-eight days later. Twenty-three days were spent at sea, three days at Honolulu and twelve days at American Samoa.

The primary objective of the com

*Panel at left reading down: U. S. cruiser Omaha, on which the American commission sailed 10,500 miles on its Samoan visit. Samoan stages a cockfight in front of his home for the Pathe News' man. Old Nature stages a cloud formation*

*Upper left centre: Commission hold session in headquarters of the Ma Samoan political organization. Op posite: Samoan girls dance for th Americans*





ission was to investigate conditions American Samoa and on the return this country to draft a bill of rights or the islanders for presentation to ongress. It was the aim of the com- ission not only to secure the opin- ns of the high chiefs of the islands ut to throw open the hearings and ecure views from any one who cared come forward and talk.

Uncle Sam takes the Samoans seri- usly and seeks to legislate for them such manner as really will bring them the greatest good. It is in at spirit that the United States avy has governed the islands for e preceding thirty years. It has revented from getting a foothold the hite beachcomber element as well as her contaminating and degenerating fluences from which a majority of land peoples have suffered through o close contact with certain types of hite men.

As a result of this policy and aided y a progressive system of hospitali- zation and related medical attention the ten thousand islanders so far as concerns health and living conditions are better off than any other parallel group in the Pacific.

The commission had under consideration in the formulation of its report three plans:

1. Setting up civil government.
2. Continuing as in the past under naval administration.
3. Constituting American Samoa as an ethnological park wherein the natives may live their own lives as the climate and environment in general may indicate and remain free from the untoward influences previously referred to and making them independent of the ordinary United States civil administration.

In the twelve days the Americans were in the islands they were royally entertained by the Samoans, headed by Chiefs Pallee, Tufele, Monga and Mongale. The visitors were strongly impressed by the wisdom of the leaders and the high standard of intelligence noted in the Samoans generally.

*ower left centre: King's kava cere- ony held in honor of the Americans. pposite: Samoan warriors in hollow quare put on one of their more formal ceremonies*

*Panel at right: Ceremonial dances put on by the Samoans in honor of the American members of the commission*





# All in Cameraman's Day's Work

## It's Same to Him Whether Locked Up with Crazy Bear or Recording Women Convicts Chanting Lord's Prayer

BLACK bears may be all right in quiet surroundings if caught in cub days by a human who sort of pals with the critters, as such are known on the ranch near La Junta where Everett Marshall had reared one fine specimen of the species.

But when that black bear gets into an arena surrounded by cages with other and strange bears—the first of his kind the visitor had any recollection of seeing—and 1500 shouting humans he is not good company.

All of which was suddenly and somewhat thrillingly borne in on the comprehension of J. L. Herrmann, Local 659, Paramount sound news cameraman, not so long ago at the Swope Park Zoo in Kansas City.

Just as a preliminary to or exploitation stunt for the wrestling bouts for that evening in Convention Hall Marshall had agreed to show that a human could whip a husky bear in the wrestling game. Back there on his ranch he often had done it, he insisted.

That looked like a story for the news man, so Herrmann made arrangements to get it, and exclusively. Not to be handicapped by shooting through troublesome and intervening bars the cameraman suggested that he be permitted to enter the arena with the contenders. That was okeh with the zoo man—but personally the outside looked very alluring to him.

### Okeh With Wife

When it came to the selection of a referee there followed a series of declinations. One was certain he wouldn't photograph to advantage, another was married, although his wife expressed her entire willingness he should take the chance; another decided his sister would be unable to drive the car home. Finally Frank Cromwell, a member of the park board, said he would oblige. "I'm getting old, anyhow," he added.

But when Cromwell got a look at the bear he decided to climb the bars to the top near the microphone. "No doubt you will want my decisions recorded on the film," he suggested.

The crowd yelled as the bear entered the arena and the attending grizzlies growled furiously. Smacks on each ham by the flat of large shovels tended in no noticeable degree to improve the temper of an animal already quite flustered. In fact, Bruin was frothing at the mouth and plenty ugly. His claws were extended, his teeth bare, as the Kansas City Times explained in more detail. He bounded, feinted and snarled. Sweet and toothsome chocolate temptingly and timidly proffered seemed of no avail.

In the meantime Herrmann and George L. Graham, of Local 644, his sound man, had been unable to secure a picture. As a matter of fact they were wondering how to avoid supplying the animal with discontented white meat. They took no stock at the time in that herbivorous stuff anyway. The signs were against the truth of common report. They wanted to go home, but the bear was nearer the gate.

Finally after much excitement the bear was shooed near the exit by the hefty shovels that had welcomed him into the arena. Disregarding the warnings and aided by the aroma of peanuts and chocolate they finally got Bruin through.

### Christmas Behind Bars

Herrmann and Graham breathed not more easily but just breathed. Not only had they saved their equipment but their hides, too. And in the circumstances they considered it now their turn to do a bit of celebrating themselves. And Kansas City is a hospitable town, even if some of its more outspoken citizens did seem a bit put out because of the inability of Mr. Bruin to stage a Roman holiday over a couple of cameramen.

It was the day before Christmas when Herrmann and his sidekick dropped into Jefferson City, where is situated the Missouri Penitentiary. They met up with the warden of the institution, Leslie Rudolph, who for twenty years has presided over its destinies and within the past year has had to combat two rather serious riots.

Yes, he thought it would be all right for the two men to come out the next day and bring their equipment and take a few pictures. He explained that conditions were rather crowded, with 4400 on the roster and many more arriving every day. Cells designed to hold one person were loaded with three or four.

After shots had been taken of men parading by the guards and receiving their Christmas dainties and of nearby windows each filled with deeply interested faces the warden conducted Herrmann to the women's quarters, where there is one ward for the white women and another for the colored.

To the surprise and also the delight of the news men the warden decided to contribute to the holiday spirit by bringing out on the lawn fourscore of the women prisoners, all garbed in white uniforms.

With the grim walls of the buildings forming a picturesque if forbidding backkground the whole company



*John L. Herrmann*

sang "Smiles." After a lot of close-ups the negro women sang revival hymns. The same group indulged in a dance. There followed many close-ups of nimbly moving feet.

### From "Smiles" to—

Then with the white women in front and the colored ones in a row behind the group chanted the Lord's Prayer.

The gayety that had marked the faces of the women for a few too brief moments no longer was in evidence. Countenances now were set and serious. Only too plainly revealed behind each were crowding memories of other and tender days, of circumstances under which there first had been implanted in the mind the simple words of the ages old prayer.

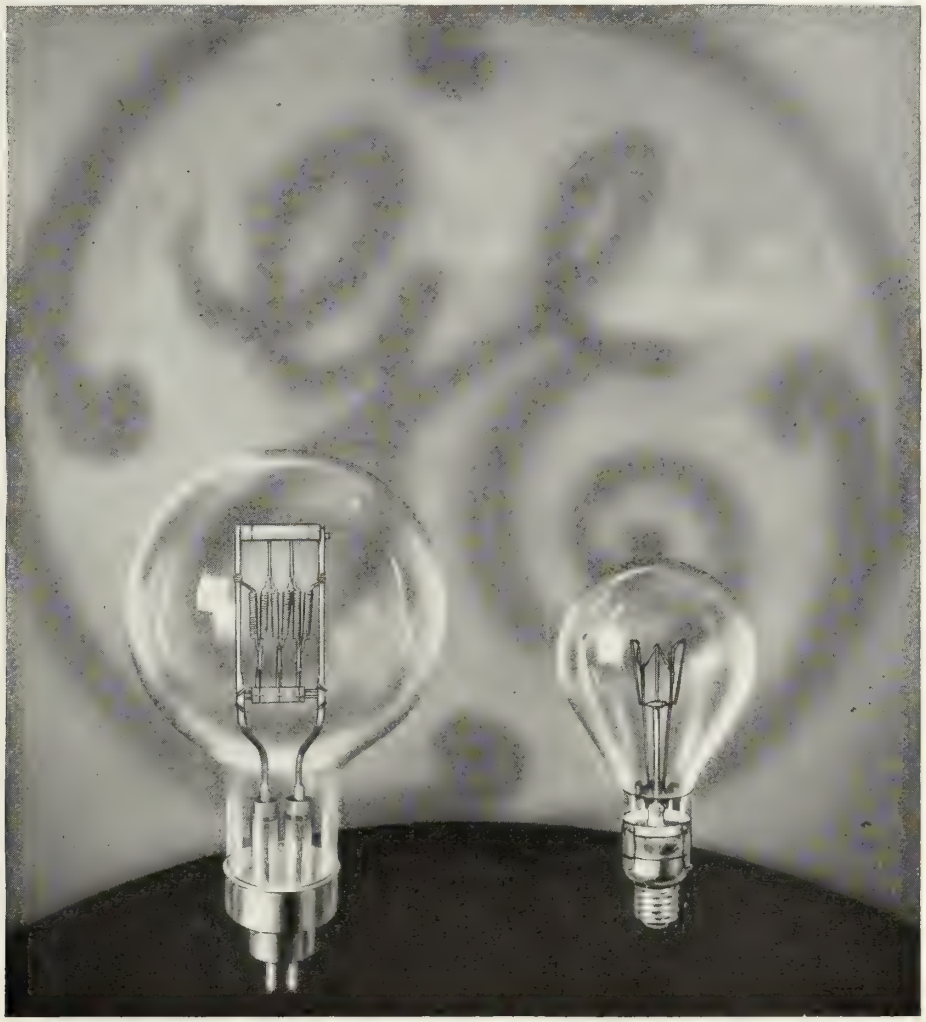
Even the spectators, many of them hardened and all of them more or less immune to unusual scenes, were deeply moved.

A couple of days later in Hollywood, where Herrmann had come to spend the holidays with Mrs. Herrmann, the cameraman admitted he never had experienced a moment quite like that strange one at Jefferson City.

Herrmann left the coast on the morning of December 31, arriving at Wichita at 7 o'clock that evening. At noon the next day he again took the air, and in 2 hours and 20 minutes he landed in Omaha. From there he took the train to Minneapolis.

In the last few months in the course of a good-will tour to Paramount exchanges Herrmann has covered Louisiana, Mississippi, Arkansas, Oklahoma, Texas, New Mexico, parts of Arizona and Northern Mexico.

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GENERAL ELECTRIC

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# Dirt and Scratches

CONDUCTED BY IRA HOKE

***Cousin Albert?***

Assistant Cameraman—Who you shootin', Buddy?

Still Man (about to photograph Einstein)—Why, don't you know? That's one of the greatest men in the world.

Assistant (in awe)—The Pope?

Still Man—Oh, no. That's Professor Einstein, the—

Assistant—Say, I heard about him! He's the man Universal brought over here to untangle the relative-ity situation at the studio.

—: :—

***Not a Chance***

First Actor—I hear you have a part in the new R. O. W. feature talkie?

Second Actor—Yeh, I finally landed a bit.

First Actor—Is it a speaking part?

Second Actor—No. You see I play the part of the leading woman's husband.

—: :—

***Perfect Alibi***

Business Agent—What are the charges, Pat?

Pat—It was like this. Mike borrowed a still camera from me and when it was returned the ground glass was broken.

Business Agent—Mike, what have you to offer in defense of yourself.

Mike—I have been accused unjustly. In the first place I did not borrow any still camera from Pat. In the second place it was in good condition when I returned it. And in the third place the ground glass was broken when I received it.

—: :—

***The Danger Line***

Otto Dyar, publicity photographer for Paramount, says his idea of a successful actress is one who has two sets of teeth. One for eating, the other for posing for tooth paste ads.

—: :—

***Strange as it Seems***

Cannon and Ball operate a portrait studio on Sunset Boulevard.

—: :—

***Them Satchels***

Director—Quick, Props, the leading lady is looking for her rings. Find them, somebody.

Cameraman—That's easy. They're right under her eyes.

—: :—

***Like X in Soap***

The company had just emerged from projection room "B" after seeing the daily rushes. One of the big shots remarked casually to the director: "Mike, the last scene vill haff to be retaken."

"What was wrong with that one?" asked the director.

"Diction," answered the big shot.

"Diction?" gasped the director. "Why, I heard every word perfectly."

"Oh, you did, did you? Vell, I didn't. I couldn't hear the final k in swimmink."

—: :—

***A Light Task***

Ed the electrician says the only thing he doesn't like about the movies is the lights.

—: :—

***News with a Bang***

Live wire news cameramen resort to ingenious devices occasionally to build up a lead for a story. John Herrmann, 659, ace photographer for Paramount News, recently tried to break up a quiet week by inserting the following ad in the Kansas City Star and the Kansas City Post. Of course both papers refused to run the ad, but its wording is a masterpiece just the same. Here tiz:

"We are interested in securing scene of a first-class bank robbery. Any bandits in or about Kansas City contemplating a first-class hold-up in the near future kindly advise Mr. J. L. Herrmann, Paramount News Cameraman, Robert E. Lee Hotel, Kansas City, Mo. Information will be held in confidence."

—: :—

***Life in the Movies***

Cameraman—I live next door to a movie singer, and every time she practices her songs her husband rushes out to the front porch and remains there till she finishes.

Propertyman—Why does he do that?

Cameraman—So all the neighbors can see that he is not beating her.

—: : –

***Attention Mr. Hoover***

The hanging scene in "A Connecticut Yankee in King Arthur's Court" suddenly faltered during rehearsal.

"I need a little dialogue here for this jailer as he comes to free you boys," said Director David Butler, turning to Will Rogers. "Can you give me an idea, Will? Remember he is supposed to be crazy."

"Crazy, eh?" said Will. "Suppose you have him say, 'I predict prosperity for 1931.'"

–: :—

***Boy Wonder***

Cameraman—Jimmie, your reports are all balled up. I don't believe you know the first thing about mathematics.

Assistant—On the contrary, sir, mathematics is what I am best in. Just ask me some questions and I'll prove it.

Cameraman—O. K. How many make a dozen?

Assistant—Twelve, sir.

Cameraman—A gross?

Assistant—144.

Cameraman—Well, then, how many make a million?

Assistant—Very few, sir. Very few.

—: :—

***Enie Menie Minie Mo***

Jimmie—That actor over on "B" set is the nerviest fellow I ever heard of.

Art—Howzat?

Jimmie—When his rich uncle lay on his deathbed what did that bird do but send him a bouquet of forget-me-nots.

—: :—

***These Dull Times***

M. Kains—The Scotch have a new use for old razor blades.

M. Hall—What do they use old razor blades for?

M. Kains—To shave with.

—: :—

***Her Number***

Speed Mitchell says—Don't kick if you can't get central. It took her ma and pa 18 years to raise her.

—: :—

***And How—***

Assistant Cameraman (absentmindedly fumbling several greenbacks)—Did you ever see a nine-dollar bill?

Second Cameraman—Certainly not, dumbell. They don't make 'em.

Assistant Cameraman—Well, anyway, here's one I just received from Local 659 for my quarterly dues.

—: :—

***Short Story***

*"Merry Christmas in Hollywood"*

Once there was a beautiful but poor actress in Hollywood who wanted a fur coat. So she worked and saved. Finally came the day when her pass book showed the necessary amount and the brave little actress went down to the bank to get her money. Alas, there was a piece of paper pasted on the closed door of the bank. Mr. Beesemyer also wanted a fur coat for Christmas.

THE END.

## *Prague Players Cooperate*

According to the European press a group of Czechoslovakian film workers has founded in Prague a motion picture cooperative society called "Cefid." Among its members are Charles Lamac, Anny Ondra, Ota Heller, V. Wassermann, K. Hasler, Mac Fric, Suzanne Marwhille and many other Czech players and directors.

The chief aim of this society is to organize systematic production of Czech talking pictures and to demand financial and moral support of the Czechoslovak Government in order that a new sound studio may be erected in Prague.

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## *a studio word for modern lighting equipment!*

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By HARRY BIRCH

### Meeting

WELL, Old Man 1930 got a flying start and was no sooner out of town when the Child 1931 bounced in. President David saw to it that the child was well taken care of and had a good start in life and then he proceeded to call the first meeting of 1931 for Local 666. He informed all the boys that 1930 had been a tough year (as if we didn't know it) and that 1931 was going to be a humdinger.

After the minutes and usual line of business had been disposed of the banquet, to be held at the Bal Tavern in Chicago, seemed to have had the floor the remainder of the night. Red Felbinger, my Sassiety Reporter, has promised many things, and I feel if Red only furnishes half of what he has promised—well, it will just be a great night.

SIX-SIXTY-SIX

### Wyckoff in Chicago

President Alvin Wyckoff of Local 659, en route to the West Coast, stopped off in Chicago long enough to give the boys the practical "in" on Multicolor. Oh, yes, with him was that able-bodied assistant, Jimmie Williamson. After a feed in Chinatown, at that famous Won Cow restaurant, the boys all proceeded out north to the S & A Studio, where an actual scene was photographed with models wearing various colored hats to give Multicolor a real test.

Multicolor was fully explained by Brother Wyckoff, the camera being used to show various parts, and it will be impossible at this time to express our appreciation to Brother Wyckoff for this wonderful night of really something worthwhile.

The boys have all been talking Multicolor, and I feel that there will be many Multicolor pictures made around this teritory before long. Once more, Brother Wyckoff, and Jimmie Williamson, accept our word of appreciation from the entire body of Local 666.

SIX-SIXTY-SIX

### When in Memphis

C. H. Poland, better known to the boys as "Cliff," for more than 20 years has been the outstanding commercial photographer of Memphis. He can now boast of being the outstanding member of Local 666, as he is the only member in the city of Memphis. Cliff is immensely proud of his new affiliation, and if you do not think he is 100 per cent just look at his address, 319 Union avenue. Here is hoping that we will hear from Cliff Poland on this page from now on.

SIX-SIXTY-SIX

### Might Be a Lesson

Here is one that comes from brother R. D. Parry of Cincinnati:

Several days ago a friend invited me on a hunting trip in Ohio and I accepted, expecting to get a hunting license in a small town up state. However, I couldn't, so I decided to take a chance when "up jumped the devil, the game warden."

"Hello, boys," he said, "having any luck?" Al, this hunting friend of mine, grinning sheepishly, said: "Oh, a little." "I guess you have licenses?" said the warden, showing his badge. Al started to look for his, but all I could do was look at my boots and think of the quail I had in my coat and wonder why I accept this invitation.

Then the warden turned to me. "Where is your license?" he asked. "You caught me dead to rights," I said and started to unload my gun. To make a long story short we identified ourselves and asked the warden if he would do us a favor and try our case in a little town nearby where we were known. He said he thought we were rather good fellows and agreed to it.

The case came up before the justice of peace that night in the front room of the justice's home. The Justice was "a little shrimp" and came into the room in his stockinged feet and read the charge, his left eye always looking toward the northwest so that I could not tell whether he was looking at me or the warden.

He said, looking at the warden: "You are charged with hunting without a license and having four quail in your possession. Do you plead guilty or not guilty?"

"Guilty," I said. Then he looked at me and said to the warden, "What is the fine for this offense, warden?"

"Not less than $125 and not more than $300, your honor," the warden answered. Then Al jumped up and said, "May I have a few words?"

"Sure," said the Justice. And Al burst forth into a long appeal and tells them what a good fellow I am and how I had been out of work for three months and a lot of other "hooey," ending up by showing them my licenses for everything else but hunting in Ohio. All this while the Justice was sitting with his east eye looking at his stockinged feet and the west eye looking at the ceiling. I could see that he was beginning to feel sorry for me. When Al had finished, the Justice turned to me and asked the warden, "Can't we suspend the fine?"

"No," said the warden, "but I suggest you give him the smallest fine possible."

"Gosh, I hate to do this," the Justice said and looked at the warden and said to me, "I'll have to fine you $125 and costs." He sniffed a little and



*Group of 666ers at the S & A studio in Chicago attending a demonstration of Multicolor film by Alvin Wyckoff of 659*

let out a big sigh and ended up with, "Cost suspended," thereby saving me several iron men. With that we all got up and went home.

Now, the thing that is bothering me is this: I had eight more quail in the car that the warden didn't see and at $25 each that would be $200 more and I have been trying to figure out whether I am $200 to the good or $125 in the hole. If you think any of the boys "who are tempted to go astray of the law" might learn a lesson from this, use it in "the page."

P. S. Who can tell?

SIX-SIXTY-SIX

## *In Focus—In Spots!*

**By the Sassiety Reporter**

WELL, to me the new year busts out with a couple hearty belly laughs right off the bat. First of all ye editor, Harry Birch, spends a nickel with the local telephone company to make my phone bell ring. So I picks up the wrong number contraption and the boss of this Page lets loose on this line of what they calls dialogue in the main credit titles: "Hello!"

"Hello yourself," says I, not knowing who it was. "This is the editor of the Page speaking," says he. "Wrong number?" says I, not ketching on yet it wuz the guy what cuts up my column.

Well, to make it short, Harry calls up to tell me last month's stuff I burned the midnight oil on wuzn't funny, says it didn't sound like me at all. Wotahel! Harry didn't tell me anything new at all when he pulls that one.

In case there are any other brothers who like Birch didn't ketch on I want to take time out right here to explain it to all you bozos what is under the wrong impression. My stuff ain't ever been funny. I just been gettin' by until now, but I feel like I gotta quote to explain the whole mess to Harry and the rest of youse.

I wanta quote Abe Lincoln when he was up at Gettysburg University or sumpin like that. Abe says, "You can fool some of the people some of the time, you can fool 'em some of the time, but you *sure can fool 'em all the time.* So, funny or no, I keeps up the razz campaign on all youse admirers of my column.

SIX-SIXTY-SIX

### Laff No. 2

The other laff I get is somebody puts me up to run on a competition ticket to Charlie David for President of 666. If I would ever gone through and accepted the nomination it would a been a landslide for Charlie on gettin in office. Besides, I ain't got no campaign funds, and what's more Charlie started his campaign for reelection long ago, and I already got a couple of lunches on the cuff what Charlie paid for, so I gotta cast my vote for him, and how could I have done that if my name wuz on the ticket.

I'd hafta vote for myself just to set a good example. Also by the time youse read this election will be over, so I ain't using my column to swing the heavy vote over toward Charlie.

### A Dog's Life—Yeah?

The other day I wuz over in Detroit to cover the National Shoe Show, and what beautiful gals they had modeling those Ladies' Gunboats! I just stood there and watched the reaction them sex appeal females had on the 666 film burners.

The sound crew of the Detroit Metropolitan newsreel moves in bag and baggage with the misery equipment, takes one look at the swell dames and right away Cameramen George Hoover and Harry Hillier go into a huddle and decides maybe it better all be close ups of these dames, with the two inch lens. Well, their sound man, George Jarrett, decided maybe the amplifier works better up close too.

Eddie Morrison and Phil Gleason figgered it was better to get the phone numbers of the gals just in case they want to call up and do the gals a favor and let em know how the pictures came out.

In case Mrs. Fred Giese reads this I want to say Fred just curled up and went to sleep during all this, which proves maybe Giese is getting old. Yours truly figgered the beautiful setting ought to look better in a long-shot, so I moved the outfit up into the balcony.

SIX-SIXTY-SIX

### Such a Nice Cop, Too

Up at Milwaukee the gang makes a squawkie on 100 years of old fashioned hats for women. In the collection they got a sample of what the Gibson gal wore in the 90s to vamp the boy friend with. Well it wuz one of them broad sailor rim straws, and Charlie Geis had a awful time to keep his groan man, Harry Neems, from pinching this one.

Harry figgered it wuz just the kind of a bonnet to wear to the Kentucky Derby this year, in case the sun should set a precedent and come out for this dash of the nags. Harry had a straw hat down there last year, but he lost it when they gave him the ride over to the local hoosegow for telling a cop where he could put his mike.

SIX-SIXTY-SIX

### Alley Has Floor

Billy Andlauer out in Kansas City wired the meeting the other night the season's greetings and told the exec's to hold a drawing among us members for a box of first class corona heaters for the lucky guy.

Well if I don't get a cut on that box of cigars I'm going to write Billy and tell him the exec's didn't hold the raffle. Also he shouldn't blame Charlie David, because I never seen him smoke cigars. I wonder how come Brother Alley can afford to smoke heaters so consistently here lately.

SIX-SIXTY-SIX

### George Gibson as He Was

You know last month I started to open up my own private collection of what I think is the still of the month. Well, here is this month's, a rare print of George Gibson, the celluloid impressario.

The picture is over 15 years old and what makes it so remarkable is the idea of the whole setting. Note the bushy hair. That's before Gibby started worrying about Pathe Dupont stock. The plates he is drying are Agfa. He always used 'em because they gave him so much more latitude than Eastman. Also the shot was taken before yoors trooly swung racks under the Gibson tutelage.



*George Gibson as he was when a haircut was a haircut*

The frown in the nose was just a rehearsal for the expression Gib was to pull years later when your scribe got nerve enuf to ask for the dollar raise which was "exnayed," causing me to wind up with the heavy groan box and this monthly tale of woe. Its all right, Gibby; they got me using Eastman stock now.

SIX-SIXTY-SIX

### Verne Blakeley, Junior

Didn't see Brother Verne Blakeley at the meeting the other night, so on checking up on him discovered Verne was over at a local furniture store arguing with a salesman about the wheelbase of a certain kind of four-wheel car.

Also Verne wanted to see one what you didn't have to use all your effort on to push. Mamma Blakeley stayed at home entertaining the new boarder. They call him Verne Wellington Jr., and he weighed 7 pounds 4 ounces when they broke the news to perspiring Papa Blakeley.

Verne says the new offspring arrived just in time as he had chewed up his last cigarette when the Doc slapped him on the back.

SIX-SIXTY-SIX

### Surprised Winner

New Year's day some of the local talent figgered they'd wear off the annual hangover by making a story. So Alley accompanies Morrison and Gleason out to make one on the annual Liars convention.

Well, the cameras were all set up, shooting each liar as he told the big fib of the year, when just before it wuz over Alley up and announces he's gotta blow as he's gotta date to take the ball and chain to New Year's vesper services.

So right there the contest ends, and first prize of one rubber check is awarded to the worthy secretary.

SIX SIXTY SIX

### We'll Be Seein' You

Well, I gotta get going now and look forward to the cameraman's ball. Also sharpen up some pencils to get the lowdown on youse guys and your "carrying ons" up there. See you next month.

# Teamwork and Cameramen

THE artist for Foreign Service V. F. W. for January who conceived and executed so excellent a thought over the caption of "Teamwork" had a large subject for his sermon.

For cameramen, too, have learned in the years that it is impossible to defeat the objectives of a teamwork translatable into terms of intelligent direction or leadership and enthusiastic and unanimous membership; that such teamwork is invincible.

Cameramen have learned that teamwork is an empty word when it signifies to any one in their ranks nothing more than half-hearted support of a guild the formation of which in his own view was not indicated by his apparent welfare or that of his confreres.

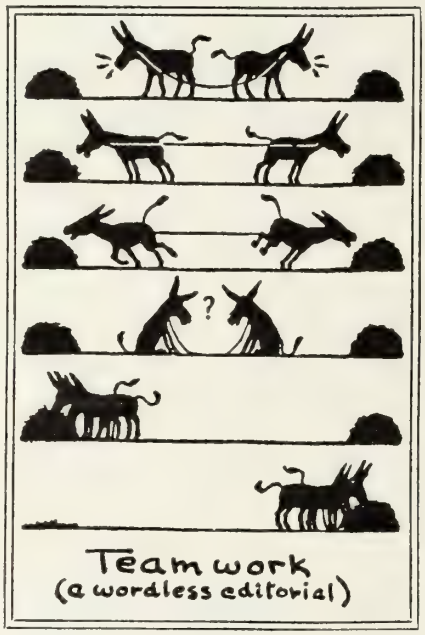
* * *

CAMERAMEN have learned that teamwork is a vital, pulsing word when it makes vocal in name and in fact the unification of all the individuals of a craft, lesser as well as greater, younger as well as older, moderately as well as more highly endowed; when it means a solid front and backed by a solid square of men animated by a single purpose:

The welfare of a craft in its entirety.

* * *

CAMERAMEN have learned that as the guilds of the Middle Ages were the first to




bring democracy into a world dominated by a feudal system intrenched through ages of disregard for the least of the indicated rights of mankind—that even in instances the guilds compelled recognition on an equality with the hitherto all-powerful nobles—so their own guild of today is a democracy in itself; that as that guild progresses so, too, will they as individuals and likewise their successors in coming generations progress.

* * *

AS THE comparatively new art of photography reproduces in actuality the "form and pressure" of the age while language at best only can aim to create a picture that is mental so photography in the years to come by reason of its undisputed fidelity to things as they are gradually will compel printing to yield to it an equal or perhaps the major place in any position it may claim to possess as "the art preservative of all arts."

* * *

IN THE development of photography motion picture and still cameramen have had great opportunities, such as are bound to fall to pioneers. The progress of photography as an art in the future will lean more heavily on the membership of the photographic guilds than will be possible in the case of the detached individual.

For history—the history of the Middle Ages—will repeat itself. The great camera artists of the guilds of today through their apprentices and associates will lay the foundations for a continuing and cumulative technique that will be handed down from one generation to another.

* * *

THAT their infinite patience both in field and laboratory will result in the monetary enrichment of a comparative few is a matter of minor consequence.

The large fact will be they are creating a background of tradition for an important art. Also and by no means unimportantly they will be contributing to the entertainment and edification of the world of today—and through the governmental establishment of libraries for photographic subjects of historic or cultural interest to the education of the world of tomorrow.

# Cream o' th' Stills



*Street scene in Taxco, Guerrero, Mexico. Taxco is one of the first spots in the western world to be touched by European civilization, having been founded in 1522, but thirty years after Columbus reached these shores. Roberto A. Turnbull, the photographer, adds the first silver sent from Mexico to Spain was mined in this village by its founder, La Borde.*

# Cream o' th' Stills



*It's a long drop to the Antarctic region where Joe Rucker, one of the cameramen with the Byrd expedition, photographs a dog team setting out from Little America to establish an emergency airplane camp 400 miles above the south pole.*



*Here is a contrast supplied by Gordon Avil as he lays his Camera across the hazy Bay of Tunis, at almost the northern tip of Africa.*

# Cream o' th' Stills



*Hugging the equator Lewis Physioc gives us this peaceful view of the Kuantan River in Pahang, Malay States.*



*Here's a real thrill for a real Irishman —and also for many who are not. It is the Colleen Bawn Rock in the Lakes of Killarney, Ireland, photographed twenty years ago by George Hollister when on location with the Kalem company, the first international troop.*

# Cream o' th' Stills



*While crossing the Gulf of Corinth in Grecian waters in 1919 with an American army detail conveying ambulances to Salonika Paul Ivano was attracted by the scene—and no wonder.*

# "Photography by....."

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# *Recording Improvements Require Higher Standards Down the Line*

NOISELESS recording is sounding the death knell of slipshod talking picture producing and processing, according to H. B. Santee, Electrical Research Products' director of commercial engineering, who has just returned to New York from a survey of the Hollywood studios using Western Electric.

Practically all of them have installed or are installing equipment for noiseless recording. They are unanimous in agreeing that this recording marks the greatest milestone in talking picture progress since sound itself was introduced. They agree that the new recording will necessitate a more rigid adherence to standards in production recording and in processing.

"The difference is that under the old recording methods a certain amount of deviation was permissible from these standards," Santee explained, "because any slight imperfections in the noises were masked by the ground noises themselves. Now with the ground noises eliminated by the noiseless recording, the other imperfections will be painfully obvious. The only alternative is going to be an insistence upon a standard of recording and processing that does away with them.

**Standard Unchanged**

"We want to make it clear that the standard itself is unchanged. What was best under the old system of recording is still best and has been retained. What is being changed is the greater need for adherence to this standard to bring out the superior advantages of noiseless recording.

"It is in this general policy of exacting more rigid standards all around, as well as in the direct technical improvements, that noiseless recording is proving itself such an unprecedented benefit to the industry. The improvement applies not only to the studio and the film laboratory but also to the theatres, where a more rigid inspection and maintenance of reproducing equipment will be essential.

"The producers with whom I talked all felt that this 'tightening up' would react to the general benefit of every one in the industry. They stressed that with a better quality of recording and reproducing better talking pictures could be seen and heard in theatres, old fans would be held and new ones would be created for the general profit of the people in the talking picture field."

### *Censors Pass Five a Day*

The report of the British Board of Film Censors indicates that during the month ended November 30 last there were 148 films submitted and passed by the board during that time, according to Trade Commissioner Martin H. Kennedy, London. Of this number there were 59 new feature films (3,000 feet or over) submitted, 40 of which were sound synchronized while 13 were silent.

Included in this number are also 89 short films, 25 of which were silent, while 64 were sound synchronized.



*At royal moose hunt in Sweden—Baron Bonde, Spanish Minister, at fence behind camera; King Christian of Denmark against fence, Prince Karl, brother of Swedish king, at right; Fernstrom at camera.*



### *The Girl Knows Now You Can't Stop a News Man When His Mind is "Sot"*

ON ONE of the twelve festive days on which the American members of the commission to Samoa were entertained by the islanders one of the local belles had been photographed in company with several of the American dignitaries—and her well-crowned head had been expanded accordingly.

Not to be outpointed by any common ordinary United States Senator the official photographer of the commission, Merl La Voy of Pathe News, handed a still camera to a friendly sailor, with instructions to snap him "when I get that jane by the hand."

In an unguarded moment—on the part of the aforesaid belle—the camerman grabbed the girl by the hand. She sensed what was coming. Instantly her gorge rose. You will note it in the expression on her face. Such humiliation, to be photographed in company with a cameraman after having stood alongside United States Senators!

The friendly sailor got his cue. In most craftsmanlike manner he performed his whole duty.

You recall that old wheeze about the gleam of triumph that shone on the face of the tiger following his brief controversy with the canary? You will find its counterpart in the features of La Voy.

### *Swedish Sound Producer Installs in 60 Theatres*

IN Stockholm the Aktiebolaget Svensk Filmindustri, the foremost film producer and exhibitor in Sweden, has opened two new theatres, one in Stockholm and one in Jonkoping, according to a report received in Washington from Commercial Attache T. O. Klath of Stockholm, Sweden. The introduction of the sound films has forced the company to change its policy quite considerably.

The production of Swedish pictures has necessarily been increased, and the activities of the company have been concentrated on producing Swedish talking pictures.

The company has spent considerable money for equipping about sixty of its theatres with sound reproducing apparatus.

# Royal Families News Material

## Susceptible to Lure of Camera Just Like Other Humans, Says Weekly Cameraman Who Finds Them Good Fellows

**By RAY FERNSTROM**

WE AMERICANS have long admired the democracy of those few remaining monarchs of the world. True, they do not have the mighty grip of past rulers, but yet they reign and are happy. Several times have we read of kings ready to become presidents or renounce their thrones if their people wished, but in the end reigned on.

This writer has had the pleasant privilege of mingling informally with a few of these kings and princes. But then, newsreel photographers do enjoy a number of privileges in covering their assignments that few have. During my two years in Europe the royal families of Sweden, Denmark and Norway struck me as real news material, for they not only ruled their countries in the old way but were ardent sportsmen and reported to be quite democratic.

One day in Stockholm I read of the forthcoming royal moose hunt. King Gustaf of Sweden had invited King Christian of Denmark to accompany him to the province of Vermland for a three-day hunt. Here was a picture.

Without any previous arrangements I hopped the train for Vermland for the first day's meet, trusting to luck for a picture. The next morning found me set up and smoking near the two royal private cars in a railroad siding.

A special gravel path had been laid beside the track, flowers transplanted and a little white fence erected.

As I stood there alone, a tall man in a felt hat and gray short coat came out of the Swedish car and sauntered slowly toward me.

We chatted for a while in Swedish until he noticed the name of the company I represented, when he switched to perfect English. His interest heightened, he asked if I were American, which I affirmed.

"But you speak Swedish?"

"Yes, my father and mother were Swedish and had taught it to me at home in the States."

"Are you coming with us to the hunt?" he asked.

"Yes, if I can get the king's permission."

"We should be pleased to have you," he replied, smiling, with eyes twinkling behind his spectacles.

It was the Swedish King. My heart sank. Here I'd been talking to a king and hadn't recognized him in his hunting suit.

Just then another tall, dark man joined us, and I was introduced to him, King Christian of Denmark. They looked more like a couple of tall young college men on a vacation than real in-the-flesh monarchs.

After a busy morning of hunting and shooting pictures we ate luncheon at a little farmhouse that had been honored to feed the royal party. With luncheon past, King Gustaf ordered his party together so I could shoot the group and make closeups.

As I "moved in" for a close one of King Christian he asked how he should act before the camera, since as I explained millions in America would see him. "Just take off your hat in a greeting."

This he did and smiled broadly, his black mustache bristling. In every scene from then on he took off his hat and bowed most cordially.

From that day on, every time the king of Sweden appeared in my news pictures he would smile and salute as we both undoubtedly thought of the King of Denmark on that hunt in Vermland.

Prior to their American trip the Swedish crown prince and princess took a trip through the provinces. It was my privilege to go along with the old camera.

The crown prince is equally as democratic as the king, but gives one the impression of a real business man, and he is. As tall as his father but not quite as thin, he wears spectacles and speaks perfect English and has a great interest in the United States.

While on this trip I wanted a still picture made of the crown prince cranking my camera as I stood alongside. The still man with us agreed, and I waited for the chance, cautioning the still man to watch, too.

One morning the prince came out to wait for the crown princess, who had gone for a walk with her ladies in waiting.

Here was our chance. The prince came over, and displaying an interest in the camera I started to show it to him. The still man watched. Just then the crown princess returned.

"Let me make a movie of my wife," the prince asked hurriedly.

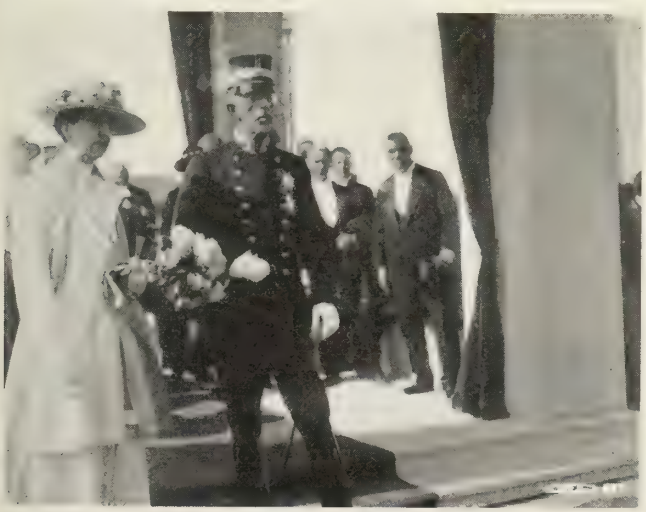
"Certainly, go ahead," I hastened to answer.

What a still! The crown prince making movies of the crown princess.

"Did you get her in it, too?" I asked the still man.

"No, I thought you only wanted the two of you."

Uh! What a break, for the crown princess was terribly camera shy.



*Late Queen Victoria and King Gustaf of Sweden as they appeared on visit to Island of Gottland*



*On moose hunt in Vermland, Sweden, left to right in front —King Christian, King Gustaf and Prince William*

# *Theatre Installation Costs to Gain Rather Than Decrease, Says Erpi*

THERE is no prospect of lower prices for sound picture equipment, according to C. W. Bunn, sales manager of Electrical Research Products Inc. "I am sometimes asked by exhibitors when the prices of reable sound apparatus for theatres are going to come down," said Bunn. "My answer is that, so far as our company is concerned, there is no prospect of any reduction. Believing as we do that the future of the sound picture depends upon a high standard of quality, the resources of our company are being principally devoted to maintaining and improving that quality.

"The public is simply not willing to stand for poor sound, and if more people are to be attracted to theatres a lot of theatres which are now giving indifferent reproduction have got to improve it, and theatres which have not yet bought might just as well not buy if the price consideration is to be foremost.

"As evidence that it is impossible to try and manufacture adequate equipment to meet a price basis it is only necessary to point to the records. Over 116 manufacturers have gone out of business trying to manufacture on a policy of cheap prices with no service.

**Projection Must Improve**

"Such reductions in price as our company was able to put into effect in 1929 and 1930 came about as a result of economies in large scale manufacture and the fact that the widespread installations of our equipment throughout the country enabled us to service them at a lower cost per theatre.

"Lower costs to be expected from simplified design are not in the picture at present because the tendency in the studios as a result of the introduction of noiseless recording is to make pictures even better than before, and this throws even greater responsibility on the projecting apparatus in the theatre to reproduce such pictures up to the same standard.

"Our service organization right now is tuning up Western Electric installations in theatres all over the country so that they will be able to do justice to these new pictures as they come from the studios, and the problem for the exhibitors, therefore, as I see it, is to set their minds to giving their patrons the best and not waste time waiting for bargain prices on equipment.

"It is natural for exhibitors to want to buy at the lowest possible price, but many of them who are now awaiting lower figures lose sight of the fact that, since the introduction of sound, prices have been reduced to a point where reliable equipment can now be bought for less than the average theatre used to pay for suitable musical accompaniment for its silent pictures.

"Our own company's policy has been to make only a reasonable profit over and above our costs. Prices will not be reduced simply to meet competition. Indeed, looking ahead to 1931, it seems to me that if we are to maintain a fair margin of profit this year, the trend of prices on theatre equipment capable of providing the new standards of reproduction is more likely to be upward than downward."



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### *Engineers Getting Ready*

The spring meeting of the Society of Motion Picture Engineers will be held in Hollywood May 25 to 28, according to announcement by W. C. Kunzmann following a recent meeting of the board of governors.

O. M. Glunt, Chairman of the papers committee, already has begun work in securing representative speakers and papers for the meeting.

The last meeting to be held in Hollywood was in the Spring of 1928. With so many new developments brought about by sound in the studios since then the coming convention is expected to be of great interest and value to the members of the society.

# Long List of European Magazines Devoted to Interests of Film Men

THE following list of film magazines in Europe, compiled from data furnished by the foreign office of the United States Department of Commerce, covers only magazines dealing exclusively or predominantly with motion pictures and includes both fan and trade magazines. While the motion picture division cannot guarantee that this compilation is complete every attempt has been made to make it as accurate and up-to-date as possible. No responsibility can be assumed for the character or financial standing of any of these publications, states the bureau.

**Europe**

*United Kingdom*—Bioscope, Faraday House, 8 Charing Cross Road, London. Weekly.

Boy's Cinema Amalgamated Press, Ltd., Fleetway House, Farrington street, London. Weekly.

Cinema News and Property Gazette, 80 Wardour street, London. Daily.

Cinematograph Times, Cinematograph Exhibition Association of Great Britain, Broadmead House, Panton street, London. Weekly.

Daily Film Renter and Moving Picture News, Pictures and Pleasures, Ltd., 58 Great Marlborough street, London. Daily.

Film Review, W. G. Faulkner & Co., Ltd., 72 Oxford street, London. Weekly.

Kinematograph Weekly, Oldham's Press, Ltd. 85 Long Acre, London. Weekly.

Today's Cinema, 80 Wardour street, London. Daily.

*France* — Cinematographie Francaise, 19 Rue de la Cour-des-Noues, Paris. Weekly.

Courrier Cinematographique, 28 Boulevard St. Denis, Paris. Weekly.

Comoedia, 51 Rue St. Georges, Paris. Daily.

Cine-Export Journal, 66 Rue Caumartin, Paris. Monthly.

L'Ecran, 17 Rue Etienne Marcel, Paris. Weekly.

La Semaine Cinematographique, 48 Boulevard Beaumarchais, Paris. Weekly.

Bulletin de la Chambre Syndicale Francaise de la Cinematographie, 13 bis, Rue des Mathurins, Paris. Monthly.

*Germany*—Film Kurier (official organ of German Exhibitors' Association) Kothenerstr, 37, Berlin, Daily.

Der Film, Ritterstr, 71, Berlin S.W. 68.

Kinematograph Verlag Aug Scherl, Ximmerstr, 35/41, Berlin. Daily and Weekly.

Lichtibildbuhne, Friedrichstr 225, Berlin. Daily and Weekly.

Reichsfilmblatt, Stallschreiberstr, 34, Berlin, S. 14.

Suddettsche Filmzeitung, Pestalozzistrasse 1, Munich. Weekly.

Film Magazine, Berlin. Weekly.

*Italy*—I Cinema Italiano, Via Palermo 8, Rome. Periodical.

L'Eco del Cinema, Via S. Antonio 8, Florence. Monthly.

Il Cinematografo, Via Lazio 9, Rome. Fortnightly.

Cine Mondo, Via Principe Oddone, 20, Turin. Fortnightly.

La Rivista Cinematografica, Via Ospedale 4 bix, Turin. Fortnightly.

Kines, Via Aurelians 39, Rome. Weekly.

La Cinematografia, Via S. Maurilio 20, Milan. Periodical.

La Vita Cinematografica, Via Pio Quinto 17, Turin. Monthly.

Il Corriere Cinematografico, Via Pio Quinto, Turin. Weekly.

Cinema Teatro, Via in Arcione 71, Rome.

Cine Giornale, Via Sorgente 5, Trieste. Periodical.

Piccolo, Bari. Weekly.

Kinema, Via Fratelli Bronzetti 1, Milan. Weekly.

L'Arte del Cinema, Via Alessandrini 20, Bologna. Weekly.

*Belgium*—Cinema, 16 Courte Rue de l' Hospital. Antwerp.

Film Revue, 16, Courte Rue de l' Hospital, Antwerp. Weekly.

Spectacles de la Scene de l'Ecran et de la Vie, 19, Rue de Pepin, Brussels. Weekly.

Revue Belge du Cinema, 64, Boulevard Emile Jacqmaine, Brussels. Weekly.

Cinema, 34 Rue du Marche aux Poulets, Brussels. Weekly.

Culletin de l' Association Cinematographique de Belgique, 109 Rue Verte, Brussels. Monthly.

Bulletin de la Federation Belge Cinematographique, 10, Place Rogier, Brussels. Fortnightly.

*Netherlands*—Nieuw Weekblad voor de Cinematografie, Nieuwe Mostraat 24, The Hague. Weekly. (Leading trade magazine).

Kunst en Amusement Douzastraat 1, Lekden.

Cinema en Theatre Douzastraat 1, Leiden.

*Czechoslovakia* — Filmov Oficielni Organ Svazu Filmoveho Obchodu a Prumyslu, 31 Vodiochova ul., Prague II.

Zpravodaj Zemsheko Svzu Kinomajitelu v Cechach, Palac Feniz, Vaclavske nam, Prague II. Monthly.

Studio, 6 Purkynova ul. Prague II. Monthly.

Internationale Filmschau, Palac Lucerna, Vodickova ul. Prague II. Monthly.

Lichtspeilbuehne, 11 Teichgasse, Usti n.l. Monthly.

Filmovy Kuryr, Palac Olmpic Spalena ulice, Prague II. Weekly.

Cesky Filmovy Epravodaj Maceskuv Palac, Fochova tr., Prague XII. Weekly.

*Austria* — Kas Kinojournal, Neubaugasse 25, Vienna VII.

Mein Film, Canisiusgasse 8, Vienna VII.

Oesterr, Rilmzeitung, Neubaugasse 36, Vienna VII.

*Switzerland*—Cinema Suisse, organ of Swiss film renters, rue du Theatre, Montreaux. Bimonthly.

*Spain*—La Pantalla, Passeo de San Vicente 20, Madrid.

Arte y Cinematografia, Aragon 235, Barcelona.

Biblioteca Films, Valencia 234, Barcelona.

El Cine Seneca 9 y 11, Barcelona.

El Mundo Cinematografia, Valencia 200, Barcelona.

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"Feet First"—Harold Lloyd
"Beau Ideal"—R-K-O
"Dirigible"—Columbia
"Assorted Nuts"—R-K-O
"East Lynne"—Fox
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### *Commerce Department Is Seeking Data Regarding Use of Business Films*

TO what extent the American motion picture has "gone into business" as an aid in promoting operating efficiency and the degree of success attending the use of such methods by industry form the subject of a special study now being made by the Motion Picture Division of the Bureau of Foreign and Domestic Commerce.

At least 2,000 concerns in the United States, it is known, have used the motion picture for some business purpose. In other cases the ends sought are creation of good will through illustration of the firm's products or services. Safety and efficiency of plant operation are being promoted and better personnel relations secured by many firms through exhibition of educational films within the organization itself.

The Commerce Department through a questionnaire addressed to these 2,000 concerns is seeking to determine how extensively the films are being employed for these various purposes and how efficient in point of results they are found to be.

With regard to the public use of business movies in particular the commerce Department wants to know from each firm the number of persons viewing its films in the course of a year in schools, theatres, trade meetings, etc.; how difficult it is to arrange for showings, and the places in which the showings are found to be most profitable.

The planning and control of motion picture campaigns for business purposes, technical problems of production and distribution, and methods of measuring the efficiency of the use of films in the different branches of business are also dealt with in the Commerce Department's questionnaire.

What the department finds out is expected to shed much light on the use and value of motion pictures in business, and help formulate plans for the most effective use of films. The experience record of past users of films in business will be of assistance, it is believed, not only in suggesting successful methods of procedure in securing best results with new productions, but also in helping to obtain a more extensive and productive use of films which may be already in use. A combined experience record in this field will also offer a standard by which the success of motion picture activities in general may be gauged.

Replies to the Commerce Department's questionnaire are already being received, and the Motion Picture Division expects to have the results of the study in form for publication within the next few months.


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### *Use Four Projectors for "Hell's Angels" in London*

Additional equipment has been installed by Western Electric for the adequate reproducing of "Hell's Angels" at the London Pavilion, London, England.

Four projectors are being used, two to project the picture and two to project the sound track, setting a precedent for sound picture projection in the British Isles. In addition to the large magnascopic screen, eight extra amplifiers, six extra horns and 29 extra amplifier valves are included in the equipment.

### *Projectionists Honor Wilcox*

P. A. McGuire, executive vice president Projection Advisory Council, announces the election as a life member of that body of H. M. Wilcox, operating manager Electrical Research Products. In accepting the election Wilcox expressed his appreciation of the co-operation accorded his company by the projectionists of the country in connection with the introduction of sound talking picture equipment.

### *Warners Install Booms*

Warner Brothers' studio has installed several Mole-Richardson location microphone booms. These are 20 feet long, and when extended the axis is 10 feet from the ground. The device is collapsible and may be packed within a small compass for journeys away from the studio.

# *European Film Items of Interest*

THE following items have been taken from a report received from Trade Commissioner George R. Canty of Paris: According to a press statement the extraordinary general meeting of the Etablissements Jacques Haik of France approved a capital increase from seven to fifteen million francs. The Haik studio in Courbevoie, near Paris, has been reconstructed following a fire some months ago and shooting is now under way.

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A further merger between firms in the French industry is reported. Omega Films, Elite Films and Les Films Celebres have united under one cooperative banner. The group is financed by M. Martinage.

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Herr Meydam, a member of the board of the German Ufa company, has been appointed film distribution expert at the Berlin Chamber of Commerce and Industry.

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The Catholic party of the German Reichstag has introduced two amendments which if carried must have serious effects both on production and exhibition of pictures. The first one embodies a number of regulations regarding censorship of films and posters and also demands decentralization of censorship. The other amendment asks for stricter protection of juveniles.

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Director H. Correll, after long absence due to illness, has returned to Berlin and resumed his activities as head of Ufa production. Herr Hubert left the Ufa directorate at his own wish at the end of 1929. Director Wilhelm Meydam has become a member of the Ufa's managing board and will take charge both of foreign and home distribution.

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The German Institute for Press Science, in collaboration with the Berlin Association of Theater Critics, has instituted a practical information course for film paper editors and film critics of the lay and trade press.

It is hoped that this course, which will comprise both theoretical information and practical work, will prove an effective help for film reporters in acquiring the necessary experience, especially in so far as sound films are concerned.

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The Hungarian telephone manufacturing company has demonstrated in Budapest its new sound film apparatus. Parts of various sound films originating from many countries were shown and excellent reproduction was attained, it is claimed.

It is hoped this new invention will offer to small cinemas the possibilty of going over to sound films. The apparatus is equally well suited for the recording of sound on film and sound on disk.

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The number of Hungarian cinemas wired for the reproduction of sound films is reported to have been 112 as of November 15 last. Of these 56 are in Budapest, 16 in the Budapest suburbs and 40 in the provinces.

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The Children's Cinema at the Apollo, Geneva, was inaugurated recently at a private assembly of local teachers and child welfare workers. The well known "cineaste," R. A. Porchet, is responsible for this initiative.

Porchet made an interesting statement on the possibility of national production of documentary films not only to serve the cause of the children's cinema but to replace the much criticized advertising lantern slides and sometimes even the unsatisfactory comic film for the regular representations. M. Porchet's idea has been favorably discussed by both trade and public.

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### *Sound for Shanghai's Strand*

The Strand, in Shanghai, a 1200 seat house, is the twenty-first Chinese house to install Western Electric sound. The theatre expects to draw large patronage from the hotels and apartment houses that surround the area.

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# Haitian Glories Vivi

By ESS

NO COUNTRY of the Western World has a more vivid, dramatic or picturesque background than Haiti. Haiti, with penciled verdure fringing dominant heights and feet laved by waters of deepest lazuli, is indeed a jewel of tropical splendor.

When Columbus sighted the island he called it "Hispaniola" (New Spain), but it was the Carib Indian, in conquest, who named it "Haiti" (Beautiful Mountain). The Frenchman, too, left his heritage in a characteristic semblance redolent of long ago Napoleonic days.

In Port au Prince, St. Marc, Petite Riviere de l'Artibonite—cities steeped in French tradition, one yet sees chateaux, colonial French in their architectural settings, nestling in the foothills only a short cry from the ever-encroaching jungle growth.

One chateau I recall with pleasure is the "Splendid" in Port au Prince, where I found comfort, courtesy and even luxury extended to me in a grandiose manner by its charming hostess. It was indeed a rendezvous for the elite of the Haitian capital.

Haitian Creole, the language of the island, is based on French and enriched with Spanish and African, yet solely West Indian. It is musical and warm in its intonation, and the Creole Black, who has a habit of repeating the same thing over and over, rolls it off his tongue with an elegance of movement.

In this polynesian atmosphere one finds arresting contrasts to the customs and speed of our dynamic age—it is such contrasts that made so interesting my adventure to this colorful island as I arrived a la twentieth century Air Line Limited.

### Eye-Filling Panorama

My first impression of Haiti was an eye-filling panoramic wave of dark skinned humanity on its way—passing of semi-nude bronze figures, straight as royal palms, symmetrically proportioned, and as graceful as Celeste; here is perfect fusing of movements—free hips under humble raiment; these proud Haitians of weird African strain possess the finest physique of any race I have yet to see, resulting, no doubt, from the custom of carry-

*Upper row (left to righ*
*Santo Domingo, which h*
*topher Columbus. Two*
*that guard the portal of*
*dral of Santo Domingo*
*Haiti, the white toweri*
*sight to greet the eye*
*the Cathedral inclosure,*
*Christ—Port au Prince,*
*Haiti, "as I arrive a la*
*Lower row—In this Ch*
*stricken with paralysis;*
*Souci Palace at Milot.*
*Sans Souci Palace, whe*
*Christophe. The porta*
*give entrance to a vanq*
*of the Palace of Sans S*
*have covered the walls*
*and the natives have*
*Faith crowning the elab*
*Christopher Columbus i*
*Center (under circle)—*
*design, pedestaled wit*
*Columbus in the*



# Portrayed by Parichy

RICHY

*or view of Cathedral of autiful shrine of Christ majestic bronze lions bus Shrine in the Cathedral at Port au Prince, of which are the first rd. Bronze crucifix in suppliants argue with view of Port au Prince, century Air Line Ltd." imonad Christophe was l is at the foot of Sans of the proud legendary the famous black ruler, Souci Palace, that now . The grand stairways re the ravages of Time with moss and lichen, ootpaths." Symbol of le and bronze shrine of dral of Santo Domingo. ronze casket of intricate holds the remains of f Santo Domingo.*

ing heavy weights upon the head—"everything goes to the head" from a spray of narcissus to a silversmith's anvil, balanced with remarkable vigor and skill.

I have seen flocks of these women burden-bearers of all sizes and ages bringing in their heavily laden panniers over mountain and valley, traveling great distances of forty to fifty miles on foot to gain the city market price of an extra half gourde (10 cents American).

Every day is market day in this land where Nature provides an abundance of luscious fruits and succulent greens, and these native women are the world's champion barterers. They display their wares along the streets, curbs, and at all the rural crossroads, the latter being called "Petite Marches." At one of the crossroads on the way to St. Marc, I noticed some huge iron kettles upended which I learned had been there over one hundred years.

Tradition has it that when the slaves rose against the French they destroyed all the French construction, and after demolishing all the sugar mills took to the crossroads the kettles used for boiling syrup, leaving them upended as a mute symbol of their freedom from slavery.

### Home of Christophe

Two hundred miles to the north of Port au Prince lies the vast domain of that once famous self-crowned black ruler, Christophe, and atop a 3000-foot mountain peak twenty miles from the city of Cape Haitian looms his gigantic fortress, with its grim, forbidding battlements, the Citadelle Spectacular.

Colossal are the bleak walls that have weathered a century and now stand silent spectres to commemorate a commanding personality. Everywhere are the weird, immense, melancholy ruins, mocking his physical power; brutally stand guard forever the cannon of the old regime, in dark mysterious corridors peering through embrasures and frowning upon an invisible foe. Here were gathered the bravest of Haiti's warriors—here were born intrigue and tragedy—here Life pulsed at its fullest—here the Great Christophe planned and schemed and here the Finger of Fate unrobed him of his mantle of dreams.

In an open court on the center terrace stands a bleak unadorned tomb of this man who rose from slavery to crown and sceptre—a tomb companioned by silent loneliness, as only the



daring ascend the perilous trail of eight miles on horseback, to view this stronghold, the eighth wonder of the world.

At the foot of Bonnet a l'Eveque, where stands the Citadel, are the ruins of the once majestic Palace of Sans Souci, where Christophe reigned with a fanfare of farcical court life and created around himself a mock nobility.

The ravages of Time have covered the walls and stairways with moss and lichen. The tropical life has pushed its way into the halls and apartments, once so luxuriantly appointed in a grandeur of colonial dominion. Now the proud legendary Sans Souci knows only the inhabitants of the tiny village of Milot, who pad barefood up her grand stairways and across her thresholds and who furrow paths to pasture their goats in her courtyards.

**Two Voodoo Drums**

Before I left Haiti I was fortunate enough to come into possession of two Voodoo ceremonial drums which I prize more than anything I have collected in my travels about the world. They are very old, I understand, dating back to the Caco uprising; they are hand-hewn from tree trunks, weighing from twenty-five to thirty pounds each; the heads of goat skin are stretched over and held taut by round wooden pegs and hooplike clamps tightened with lacings.

These drums are beaten alternately with the fingers and heel of hand. They are before me now, my hands idly tapping—vainly trying to swing into the rhythm produced by the hands of Voodoo. The beat is ever running through my mind, flooding me with its timbre like an anesthetic that wafts me back to a memorable night.

It is Saturday night; the moon is low, and off in the hills the dusk fires are showing. Presently from afar comes the voice of the Voodoo drums, calling; the sound is caught and reechoed through all the hills—multiplied by the exotic fragrance of the night it becomes an insistent, irresistible call—whoever is the silent witness to the Voodoo Congo dance long remembers.

Here is an assemblage of twoscore or more in a compound, grouped around the drums; the ritual begins with all its signs and accoutrements. Christian feeling is stifled by an unconscious Gordian-knot of African paganism amalgamating in weird Voodoo syncopation; the blood of the Congo throbs insatiably for mad hypnotic expression of emotions.

How well they respond to the tom-tomming of the native drums—how well they know its cadence—tom-tom-t-o-m-ZOOM — tom-tom-t-o-m-ZOOM —tom-tom-t-o-m-ZOOM! — slowly at first, in lukewarm rhythm—then as the drummers zoom it up in quickened momentum there is response in swift oscillating of hips and muscular undulation of arms and body.

These dancers seem possessed by divine frenzy in this primeval "Danve of Life." Here is a tremendous drama, enacted; here is a cinema reflection; a retake of early B.C. centuries of gyrations performed before the Pharaohs' sacred Apis; of Salome with her dance of Quest; of the sacrificial ceremonies of Guinea; all these race memories die hard.

And while Haitian Blacks embrace the Crucifix the pendulum of their mind swings back to the ancient creed, with all its gadgets of "ouanga" charms, thunderstones, gourd rattles and the ever incessant beating, beating of ceremonial drums.



*Esselle Parichy with two of the voodoo drums brought back from Haiti*

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### *Australia Theaters Slow in Ordering 1931 Films*

ACCORDING to a recent report from Assistant Trade Commissioner H. P. Van Blarcom in Sydney, Australia, exhibitors are not buying ahead. The selling period for 1931 pictures should ordinarily have occurred in the last three months of 1930, but at the year's close very few contracts had been signed for next year's pictures.

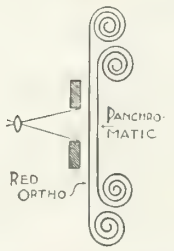
Uncertain business conditions were given as the principal reason why exhibitors hesitated to commit themselves, but further hesitancy may be attributed to the changes and rumored changes in the major circuits, while poor box office returns in 1930, supposedly because of poor pictures, is an added factor.

Distributors are not pressing their pictures on exhibitors because they realize the present depression is having its effect on attendance and undoubtedly low prices are being offered by the exhibitors because of this.

With one large American company controlling a major circuit and another rather closely allied to the other major loop outlets for some pictures are assured, but suburban exhibitors will probably hold off as long as possible at least until some definite indication in regard to the future becomes apparent.

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# *Chaplin's "City Lights" Premier Opens New Los Angeles Theatre*

CHARLES CHAPLIN'S "City Lights" was given its premier performance in the new Los Angeles Theater, on Broadway between Sixth and Seventh streets, on the evening of January 30.

Writing in advance of the event it would seem under the striking circumstances it is hardly likely any preceding premier will match it in all-around significance or importance.

In the first place it is to be opened in a house declared to be the last word in comfort and even luxury. Then again it is a Chaplin picture, and the first in two years. Most important, however, is the fact that in an industry definitely committed to "talking pictures," in spite of the feeble utterances of an occasional straggling protestant, this production will contain no dialogue, although there will be orchestral accompaniment in the composition of which Chaplin has had a hand.

The production will be reviewed in this magazine in the March number. Also there may be recorded some impressions of the occasion entirely apart from the picture itself.

Following the performance in Los Angeles Chaplin was slated to start for New York to be present at the opening in the George M. Cohan Theatre there February 6; that is, if in the meantime he did not suddenly decide to start around the world from the Pacific side, making Japan his first stop. The period to be devoted by the comedian to his vacation trip abroad is on the lap of the gods—but he has so far committed himself as to say on his return he will make another picture, also a silent one.

Carlyle Robinson, who has been associated with Chaplin for a dozen years and who has made other foreign trips with him, will go along.

### *Dr. MacKenzie Chairman of Western Section Engineers*

THE Pacific Coast section of the Society of Motion Picture Engineers held a dinner session at Marchetti's on the evening of January 22 and elected Dr. Donald MacKenzie of Electrical Research Products as chairman, Emery Huse of Eastman Kodak as secretary, and L. E. Clark of Pathe as treasurer. H. C. Silent of Erpi was made a member of the board of managers. The others on the board are George Mitchell, who is holding over, and Pete Mole, who, as retiring chairman of the section, automatically falls into the place.

Leigh Griffith was named for the membership committee and Gerald Rackett on that of papers and programs. Pete Mole was delegated chairman of the section's convention committee to work in co-operation with the committee of the society in New York. The joint committee will arrange matters for the semi-annual session of the society to be held in Hollywood this coming spring. Karl Dreyer was named as chairman of the committee on public relations.

There was a discussion as to the type of papers to be written by the local section at coming meetings. It is likely the 90 members, about evenly divided between active and associate, will hold sessions at least once a month during the coming season.

### *"Shadows of the Dead" Being Made as a Silent*

According to a recent report by Assistant Trade Commissioner Wilson C. Flake of Calcutta, India, the United Pictures Corporation (India) Ltd. has just opened its new studio at Lucknow and has already begun to produce silent pictures, the first of which will be called "The Shadows of the Dead."

Up to the present time the film industry in India has been largely confined to the Provinces of Bombay and Bengal; but the new studio at Lucknow, which is in the United Provinces, is situated 900 miles from Bombay and 600 miles from Calcutta.

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# Looking In on Just a Few New Ones

By GEORGE BLAISDELL

### Cimarron

*Eddie Cronjager, Cameraman*

IF "CIMARRON" is a long story—its studio preview ran approximately two hours—the picture will go a long distance. It contains many elements of large popular appeal. It is fundamentally a document of human rights—of equal rights to the red man among others. A Jewish peddler is one of the fine characters of the tale, carrying through the two-score years traversed by the picture. A negro boy accompanies the family from Wichita to Osage and meets his death in trying to rescue the child Cimarron when the latter is caught between the battling townsmen and the bank bandits.

So far it is a showman's picture. Add to this that it is a tale of an American family, of father and mother and child, which in 1889 enters a pioneer town and settles—at least the mother does. And we leave the mother in 1929 still settled—and a member of Congress. All the way it is above all a family story. And the stern gunplay will draw to the box office every available boy in the land. It is still a showman's picture.

Wesley Ruggles has produced a spectacle—not merely in the opening sequences with the land rush, staged with thrills aplenty on an unprecedented scale and covering an area the scope of which no one camera could record; but recurring steadily throughout the unfolding of the story come sets of great size, many of them plainly created for the particular work in hand. Again it is a showman's picture.

And best of all flowing through the dozen reels are human interest and heart interest of sufficient strength and of consistency in continuity of grip to hold very quietly in their seats—except occasionally in comedy moments—a hundred odd ten-minute-egg reviewers, a clan which prides itself more or less on its impregnability to attack on the human side. So you see as far as one may forecast from its front elevation "Cimarron" inescapably is a showman's picture.

Richard Dix portrays Yancey Cravat, that strange combination of lawyer-editor and pioneer-adventurer, of idealist and vigilante, of family man and wanderer; a most desirable citizen except for his attacks of wanderlust, one of these taking him away from home for five years and another over twenty. Cravat is a most likable character.

While Dix by reason of the story carries the larger honors there is another player who shares these with him—Irene Dunne as Mrs. Cravat, Sabra. Especially true is this in the closing scenes of the picture. Here is a splendid performance.

George E. Stone is Sol Levy, the merchant who begins with Osage as it rises from the plain, entering the town with a donkey and his stock of wares and becoming in the years one of its leading citizens. Parallel with Levy is Jess Rickey, the stuttering printer of the Wigwam, interpreted by Roscoe Ates. These two are principals in name and in fact.

Estelle Taylor figures briefly and competently in the role of Dixie Lee, against whom many hands are raised. Dixie's occupation is soft-pedaled to such an extreme degree that only the more worldly wise will sense it—thereby keeping the production within the 100 per cent qualification for the tenderer ages.

The picture is based on the novel by Edna Ferber, who probably would plead guilty to having had the screen in mind when she wrote it. Howard Estabrook is the writer of the adaptation. Max Ree is the art director—and a large factor in the production.

Much is going to be heard in the coming weks of "Cimarron." Followers of pictures owe it to themselves to see it in its earlier runs, before the cutters start the curtailment in footage that undoubtedly will precede the showing in the smaller houses.

R K O as maker and Louis Sarecky as associate producer of "Cimarron" are entitled to stick feathers in their respective hats. So, too, these are entitled to pin bouquets on the director and the cameraman.

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### The Criminal Code

*Teddy Tetzlaff, Cameraman*

WITH "The Criminal Code" Columbia may walk up front in any motion picture procession. This subject directed by Howard Hawks packs all the power that the limitations of good entertainment measurably permit any one picture to carry. Right here it is made bold to say if it were any stronger it would be too much for the comfort of many who go to see pictures. Certainly it is rare drama.

Walter Huston is at his best in the part of the district attorney who later becomes prison warden over a thousand men he had been instrumental in "sending up." Of course concededly it is a trite saying to write that Huston is at his best, but in all truth he so seems always to be. Possibly the truth is to be found in the suggestion that Huston will not take a part he cannot "see."

If this be a fact, in view of the uniformity of good story value in Huston pictures, it might be a bet for a harassed producer to seek the actor's counsel on material under consideration for some floundering brother player. But all that's another story.

Surely Martin Flavin's play as adapted with added dialogue by Fred Niblo Jr. and Seton Miller—and we repeat as directed by Hawks—is a remarkable medium for displaying the dramatic ability of several persons.

While Huston is most of the time the pivot of the drama that unwinds behind grim walls he gets most competent aid from Phillip Holmes and De Witt Jennings and Constance Cummings and Boris Karloff among others.

Young Holmes is cast in a hard part—that of the youth who with a bottle



*Hatto Tappenbeck stops by the roadside in Galway, Ireland—and who would not?—to record the appealing face of this little mother in her quaint shawl.*

strikes harder than he realizes in the mistaken belief he is defending a woman's honor—and kills. For manslaughter he goes to prison, and when the new warden arrives he has spent six years in the jute mill—a physical wreck.

Under the physician's suggestion the warden shifts the boy—takes him as his driver. There the warden's daughter meets Graham, and is thrilled as with growing interest she follows the progressive restoration in health and morale of a human being.

It would be a shame to uncover too much of the story. It is worth seeing unincumbered by too many tips on its course or its outcome. There are scenes in the cell blocks and out in the great square yard where the convicts mull and "yam" or razz everybody in general when the cause seems sufficient. There are first-hand examples of the manner in which the underground word travels through the big institution.

There are, too, examples of third-degree methods on the part of a brutal captain of the guard—and we see Jennings at his histrionic meanest, and which no one worldly wise will construe to be overdrawn as to portrayal of fact.

The turning point of the story comes when the captain meets his death at the hands of a convict who for years has waited his chance to keep his self-imposed appointment with the one man he blames for all his later troubles. Writing as one still under the illusion, and the illusion is one that lingers, there is bound to be wonderment as to the attitude of some of the small-minded "lady cancers" male as well as female in small towns and big as to what fuss to start over this shocking affront to "constituted authority"!

Getting away from the unpleasant subject of these boy-bobbed antiquities "The Criminal Code" is, we reiterate, rare drama—a tale of cold-blooded men who sometimes think exceedingly straight; of affections and sacrifices among those who flout the law; of deep love between a father and daughter, and of a strange if entirely understandable romance between a boy and a girl.

### The Blue Angel

*Gunther Rittau, Cameraman*

ABOVE all else, "The Blue Angel," a remarkable Ufa production which Paramount will distribute in this country, is notable for the characterization by its star, Emil Jannings. That he is the star in fact as well as in name, in spite of the presence at the head of the cast of Marlene Dietrich, there probably will be general agreement.

Jannings' portrayal of the austere doctor professor who falls in love with a dancer and goes to the dogs will rank with the best of his previous work if it does not surpass it—and that is saying enough.

For the 105 minutes the picture is on the screen it is dominated by the burly German. Had his place been filled by one of lesser power the leadership easily would have fallen to Dietrich, who in this picture more fully reveals her versatility—and geniality—than was permissible in the chillingly molded interpretation she was caused to bestow upon her part in "Morocco."

We now see her as a more human, more frankly seductive and fascinating representative of femininity, one who while making no show or parade of adherence to conventions nevertheless walks a straight path of devotion to one man, one much older than herself, both before and after marriage. She does at least until the sudden aboutface as the mental faculties of the husband show evidences of breaking, when she accepts the ardent attentions of the actor whom she casually meets on a stairway.

The tale is a tragedy. That such is the fact is cleverly concealed through the major part of the action. The grim denouement is all the more of a shock by reason of the element of surprise experienced by the beholder. The plot develops slowly but steadily, one stone on another. It is only when viewed retrospectively one realizes how remorselessly.

The subject is an Erich Pommer production. It was directed by Joseph Von Sternberg in Germany. It is based on a novel by Heinrich Mann and was adapted by Carl Zuckmayer, Karl Zollmoeller and Robert Liebmann. The finished result as we see it on the screen is far and away above the ordinary, and its attainment was aided and abetted by a thoroughly competent production staff.

If it be the intention of the distributors to release the picture in the same footage as was shown at a preview in Los Angeles it would add to the enjoyment of the spectator if it were known beforehand the running time would be an hour and three-quarters. Without advance information the one out front is misled into sensing the approach of the end several times during the final half hour, as there are situations which forecast the curtain as the scene fades only to be followed by a fade-in for a continuation.

One of these sequences is the conclusion of the wedding and its succeeding merrymaking, a spot for an ideal happy ending. And there are others. With the running time known in advance there will be no disposition to complain about length. The story holds all the way.

One of the singular phases of "The Blue Angel" is that it demonstrates the complete possibility of designing a two-language picture that may be viewed with understanding and interest by those speaking either of the pair. Certainly in the present instance interest in the production is not appreciably diminished because of not understanding German.

In "The Blue Angel" English is spoken by two persons, the professor and the dancer-singer. The first is instructor of a class in English and the woman speaks English but does not understand German. All others in the cast of this Old World story speak German.

If it be a story of the Old World it also is of a world new to the untraveled American, and its appeal will be all the more marked on that account.

### The Lash

*J. O. Taylor, Cameraman*

MEXICO in the past frequently has complained about the manner in which its nationals and its customs have been painted by United States picture makers for re-



*Monroe Bennett conveys the virus of the tired bug into willing or even anxious veins when he teases us with this alluring shot of the harbor of Nice, France*

production on the screens of the world. Beyond question in many instances the grievances were real, and as such tacitly have been conceded by governmental and production representatives in this country.

Mexicans official and private will lay no such charge against "The Lash," First National's contribution to the cause of amity between the countries that face each other across the Rio Grande. For in this stirring story of the late forties it is the Americanos who supply the villainy and the Californians, meaning the residents of Spanish descent, who are the victims of it.

Singularly enough, the American of today who sits under the screen telling this story of spoliation by his fellows of an earlier day will probably practically without exception extend his sympathies to the Californians.

The tale is an adaptation by Bradley King of the novel "Adios" by Lanier and Virginia Stivers Bartlett. Regardless of the fidelity with which the scenarist has followed the original she has given us a picture that is charming in its entirety. Frank Lloyd with his customary skill has translated it into a subject of dramatic and pictorial quality.

As to the latter factor Cameraman Taylor bulks big, for he has contributed his full share to the final screen result. The picture was three-quarters down at Warners' Hollywood house before it dawned on the reviewer he was sitting in on a subject that had been photographed on wide film, which inquiry disclosed to be of the 65 mm. dimension.

One of the best demonstrations of the value of the wide field was in the running shots, the pursuit of the hero by a posse or again in the several action exteriors in which the screen was crossed by stampeding cattle or the rapid movement of large troops of horsemen. If the wide film has value in interiors its charm and attractiveness, its realism, is multiplied in the case of outdoors stuff. The stampede of the cattle will linger in the memory.

Richard Barthelmess portrays the Californian of Spanish descent who returns to his uncle's homestead from his schooling in Mexico to find his native land in the possession of Americans, not all of them scrupulous and one of them not stopping at murder.

Fred Kohler carries the role of the American land commissioner who kills the head of the Spanish family when his burglarious quest of a home for a deed is interrupted. Robert Edeson is the landowner. Both of these men in their widely separated characters give us of their best, as in fact do the entire cast—Mary Astor and Marion Nixon as the girls who respectively fall in love with the young men of the story, the first with the hero and the second with Howard, played by James Rennie. To the last named falls the duty of upholding the credit of the Americans, and creditably he fulfills his charge.

Arthur Stone in the comparatively minor part of Juan, the aid of the hero, makes his characterization stand out. Mathilde Comont and Erville Alderson also hold the stage effectively if briefly.

"The Lash" is a picture well worth seeing—especially for those who are fond of the fast-moving outdoor subject. And for those who prefer the romantic or the picturesque showing of large groups of festive persons they will here find their fill.

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### Scandal Sheet

*David Abel, Cameraman*

OF NEWSPAPER stories, like books, there is no end, but Paramount in "Scandal Sheet," a tale by Vincent Lawrence and Max Marcin, has produced one worthy of the name. Its underlying theme is a managing editor whose guiding philosophy is to print the news, let the blow fall where it may.

For this brutal viewpoint of what constitutes newspaper ethics there is abundant classical precedent. Just one instance may suffice to prove the authors were within the realm of fact when they laid their foundation. Old New Yorkers may recall the remark attributed to Charles A. Dana that "Whatever God Almighty permits to happen is good enough for me to print in the New York Sun."

John Cromwell in his direction has created the atmosphere of the inside of a newspaper office. George Bancroft as the managing editor has contributed to the enhancement of that atmosphere. Lawrence and Marcin have put into his mouth words that a managing editor of a large sheet might use.

The scene in which the chief after having held up the story uncovering the skeleton in his own closet returns to his desk and with his principal subordinates listening in dictates a new lead describing how he had shot the other man carries a rare thrill. And the paragraph dictated is a model of terse and descriptive writing.

Kay Francis plays the wife who falls in love with the bank president, portrayed by Clive Brook. There is nothing impetuous in the proceeding. The wife has stifled her abomination of her husband's code out of regard for the effection she knows he bears her and of realization of the size of the disaster that will follow to him if she deserts him. The turning point comes when the editor publishes the precarious position of the bank due to misjudgment in management and the loss to innocent depositors that will follow the exposure.

The production is one that throughout its entire length shows abundant evidence of care in preparation, of combined skill and intelligence in conception and treatment. To those opinionated persons who insist in season and out that the screen requires no aid from the stage "Scandal Sheet" should give pause—that is, unless as may be possible they are closed to contrary opinion. It just happens that a majority if not all of those who have to do with the creation of the subject are of the stage.

On the physical side the production is in keeping with the story. The cast is excellent, besides those named Regis Toomey as Regan the reporter and Gilbert Emery as the publisher also doing noteworthy work. There is another player, unidentified, unvocal, who at times fills the eye and grips the attention—the editor's secretary.

The conclusion of the picture is designed to lighten the tension of a grim story. The editor is shown in Sing Sing, where following a long period of utter dejection his old-time spirit and enthusiasm return when the warden delegates him to take charge of the prison publication. The sequence will be strongly reminiscent to many of that noted city editor of a New York evening newspaper who went to Sing Sing because of a slaying but never was forgotten by his former associates.

But that title—it is cheap, false. It is beneath the dignity of the story of which it is placed in front. As well tag with an opprobrious epithet a man who always tells the truth—that is, measurably so.

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### The Royal Family of Broadway

*George Folsey, Cameraman*

THE old year had yet another day to travel when Paramount showed "The Royal Family of Broadway" at its studio theatre. It is worth walking a mile to see. This production of the New York studio is one of the best examples of the blending of stage and screen, for throughout its strenuous progress, amusing at times and deeply absorbing and moving at others, it seems more in the realm of the former than in that of the latter.

In the first place, on the physical production side, the tale practically is entirely indoors. There are a couple, possibly three, flashes of the outdoors, and very brief flashes. But the screen brings the rapid transition from one part of the family residence to another, and again a couple of times outside, once to the cabin of a steamer on the high seas and again to the theatre.

The tale is of a mother, daughter and granddaughter, the first two on the stage and the latter preparing. Also there is a son of this stage family who is as perfect a nut perfected by a screen experience in Hollywood as the town could boast. Fredric March plays this character who would be a nut anywhere even without the finishing touches of contact with Hollywood.

To Ina Claire as the daughter go the honors of the story and its opportunities. But there are moments when as quietly and yet as surely the mantle falls from the shoulders of this fine actress and across those of one of the idols of the stage of a generation ago.

There is a scene that particularly will stand out as one of the most charming sequences of the picture. That is when the actress who was leading woman for Charles Frohman in the early nineties tries to convince her successful daughter that to think of leaving the stage and retiring to

private life is an impossibility. And for the final clincher of the argument she is conducting she paints the reactions of a great actress as she enters the theatre, makes her preparations for her first entrance, and finally faces a tumultuous house.

How Daniel Frohman in his serene and youthful journeying into these later years of a useful and an honored life must smile—how a host of other old-timers must squirm—as he and they note the billing announcing the cast of this picture: " * * * with Mary Brian and Henrietta Crosman."

A remarkable team is that of Ina Claire and Henrietta Crosman, one the screen equal of which is not recalled offhand. The work of Mary Brian as the granddaughter is deserving of high praise. It was unquestionably a tough spot into which to pitchfork any young screen player.

Frank Conroy as the business man lover of the mother gave a fine performance, bringing to us a type of mankind that if any one could perform the miracle of inducing a successful actress to retire from the stage for a life of quiet and privacy it would be of that sort. Charles Starrett is the young man who for a while succeeds in keeping the granddaughter from the stage—and loses out eventually.

One of the highlights in a sterling cast is Arnold Korff as the manager of grandmother and mother and who never forsakes the idea eventually he will entice the daughter to follow the family trail to the stage—and wins.

Those who especially are attracted by keen, incisive dialogue, with lines sparkling and searching in their literary quality, will enjoy this work of Edna Ferber and George S. Kaufman. George Cukor and Cyril Gardner direct the picture, with credit to themselves and to the enjoyment of those fortunate persons who see it.

### Fighting Caravans

*Lee Garmes, Cameraman*

IN SPITE of Paramount's earnest and palpable efforts to build another "Covered Wagon," even to introducing two players identical in person and character names, there is no doubt it has stubbed its toe.

"Fighting Caravans" has magnitude as a production, yes. There are formidable spectacles, finely photographed, and many striking shots of wild and picturesque country—wagon trains bumping over rugged areas topped with deep mud or snow, the latter if anything worse; fording rivers; pulling wagons uphill or when racing downhill trying to keep the wagons from overrunning the horses; and an Indian fight in which a wagon load of kerosene is set afire in the middle of a stream to prevent raiding redmen from crossing the river and wiping out the party. The latter incident carried a genuine thrill.

The Bill Jackson of Ernest Torrence and Jim Bridger of Tully Marshall as we saw them in the "Covered Wagon" are repeated in the newer picture, the first written by Emerson Hough and the present one by Zane Grey. The two old scouts come very near being easily the actual stars of the picture and certainly do monopolize a large share of attention and interest.

The bone drys sitting on censorship boards probably will roll their eyes and make sundry other demonstrations of horror after they see the drinking bouts of these two lovable characters. Since playing in the "Covered Wagon" Torrence has developed, at least for the present occasion, a broad Scotch brogue which it is a delight to hear.

Very likely it should be said that he has not developed it, but rather that it seems more like bringing again into action a language of younger days. Certainly it never was acquired for any one picture.

The romance falls to Gary Cooper, the lead of the picture, and Lilly Damita. It is the weak point of the story. Somehow the spectator has a feeling the romance probably will work out all right, but without manifesting any particular concern whether it does or not. There is more fun in following Torrence and Marshall.

Fred Kohler is the bad man of the show in the character of Lee Murdock. He turns the wagon train over to the Indians, or comes very near doing that. Eugene Pallette is present in a comedy character on the lines of which no great amount of thought seems to have been expended. Roy Stewart is submerged in a quiet role as the trainmaster. May Boley in charge of eight chorus girls on the way to Sacramento provides more or less amusement.

Otto Brower and David Burton directed the picture. Their work has been well done and under exceedingly difficult circumstances. Edward E. Paramore, Jr., Keene Thompson and Agnes Brand Leahy are credited with the screen play.

### The Royal Bed

*Lee Tover, Cameraman*

THERE is some old-fashioned melodramatic portrayal in "The Royal Bed," which Lowell Sherman has directed for RKO studios. The particular exemplar is Robert Warwick, characterizing a forceful premier of a mythical kingdom. Nance O'Neil, who plays the queen, is perfectly frigid and exceedingly domineering in her interpretation.

Possibly after all there was method in the director's planning of these two characterizations; that the entirely human and sympathetic portrayals of himself as king and of Mary Astor as the princess should stand out in striking contrast.

Certainly in the earlier stages of the production, in those periods where the queen and the premier create the impression they are running the country as well as the show, interest in the performance by the spectator lags. In the last half, wherein the king and his daughter threaten to come into their own, surely the customer begins to take interest in the proceedings, with the result that at the conclusion he is likely to experience a feeling that he has seen a pretty good show after all.

The theme of the tale is the eventual clash between a democratic king who when his daughter's happiness is in the balance between her own choice of a husband and that of her autocratic mother declares himself and orders matters according to the liking of the princess.

Then there is a revolution mixed in with the political intrigue, and that provides occasions for mobs and machine guns and more or less damage to a swell palace. Right here is a good place to allude to the art direction of Max Ree, who has provided some stunning sets. These constitute one of the major factors of the picture and will duly impress average picture house clients accustomed as these may be to elaborate settings.

The story is not all of royalty and costumes and things of that sort. The king plays checkers with one of his minor palace bowwows, to the humiliation and despair of the queen. The king does other things that make for entertainment. To sum up Sherman is very much in the limelight, which directors are very likely to be when they are playing in their own pictures, but in this instance it may be said successfully so. He contributes vastly to the entertainment.

The love scenes turn on Mary Astor; most capably and charmingly does she portray the princess rebelling against the auction block. Gilbert Emery is the checker-playing Phipps, Anthony Bushell the successful commoner lover and Hugh Trevor the unsuccessful princely suitor selected by the politicians.

The story, by the way, is from the play of the same name by Robert E. Sherwood, adapted by J. Walter Ruben.

## *Academy Prints Glossary For Use of Technical Men*

THE introduction of sound recording and projection into the motion picture industry brought along highly specialized terms related to electrical and radio engineering, acoustics and other fields. To make possible a general understanding of the correct usage of this practically new vocabulary a compilation of technical words and phrases in their specific application to motion pictures seemed desirable and necessary.

The result is "A Selected Glossary for the Motion Picture Technician" issued and copyrighted by the Academy of Motion Picture Arts and Sciences, Hollywood, to serve as a useful handbook for the studio and theatre worker.

This attempt at standardization was undertaken to familiarize studio workers with the technical terms employed in their own work and in other departments with which they come in contact as an asset toward increased efficiency all along the line. The price of the handbook is 25 cents.

# Eastman Plates Create Standards

## Hyperpress and Wratten Hypersensitive Made for Stillmen Who in Spite of Conditions Must Bring Back a Real Picture

IMPROVEMENTS in sensitive photographic materials have come fast in recent years and they have been of great importance, but it is believed the announcement of the two new plates, Eastman hyper-press (orthochromatic) and Wratten hypersensitive panchromatic, marks the establishment of new standards in sensitive materials.

The Eastman hyper-press is an extremely fast plate for use under conditions which demand the fastest material it is possible to obtain. Its great speed fits it to the need of the motion picture still man or press photographer who, regardless of light conditions, must get a picture that still can be used.

But it is equally suitable for the commercial photographer who is confronted with emergency work—the job which can't wait—the scene of an accident which must be photographed, not today, but now. For general speed work it establishes a new standard.

Much of the work of both the press and commercial photographer must be made with artificial illumination. And since all artificial light contains a large proportion of red it is necessary to make use of panchromatic material to secure extreme speed when such sources of illumination are used.

Panchromatic materials are of fairly recent origin. The first commercial panchromatic plate was the Wratten panchromatic, placed on the market in London in 1906. Six years later this plate was made in Rochester, and since that time the use of panchromatic materials has become so general that commercial photography has been revolutionized.

### Speed in Daylight

Now comes the announcement of the Wratten hypersensitive panchromatic plate. It is a radically new product characterized by extreme speed and by great red and green sensitiveness.

On daylight exposures this plate has great speed. It is as fast as those plates in which no attempt is made to obtain color sensitiveness.

When artificial light is used the great sensitiveness of this plate to red materially increases its speed. So when exposures must be made by any kind of artificial light the best possible negative will be secured with minimum exposure on the Wratten hypersensitive.

This combination of speed and color sensitiveness specially fits this plate to press and other types of photography where flashlight and other forms of artificial illumination are necessary.

It can be used for the so-called "night" photography and, with large aperture lenses, instantaneous exposures may be made at night in the streets or in well lighted theatres. With high speed lenses and small cameras it becomes possible to make photographs at public gatherings, such as banquets, without the use of special lighting.

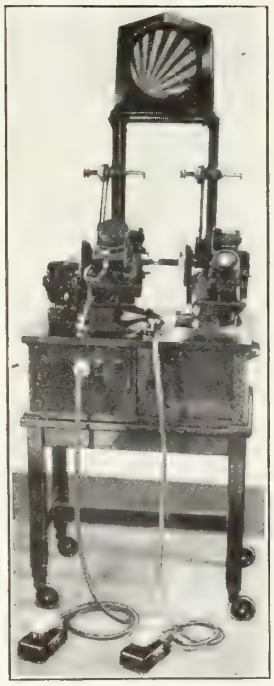
It requires no great stretch of imagination to see what possibilities such a plate offers to the press photographer. His paper wants pictures, not excuses, and the Wratten hypersensitive panchromatic enables him to deliver the goods. There are many other uses for these two fast plates.

### "Reaches Top Speed"

An article in the current issue of Editor and Publisher, discussing recent inventions and improvements in materials which have permitted news photographers to secure better pictures, as well as many that have hitherto been considered impossible, has the following to say:

"The Eastman Kodak Company has brought out a new supersensitized plate, which in the opinion of some picture service executives has 'reached the top in speed.' For many years past photo services have been using plates imported from abroad for high speed work because of the difficulty of obtaining domestic plates sensi-

*(Continued on Page 37)*

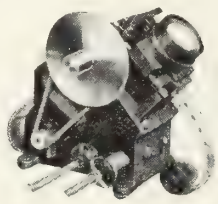



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### *Advisory Committee Named By 659 to Devise Help in Unemployment Situation*

THE executive board of International Photographers, Local 659, has named a special committee of fifteen, of which Hal Mohr is chairman, to work out plans to secure for members of the organization every possible assistance in the alleviation of unusual conditions resulting from the unemployment situation and also to discuss and advise upon any other matters which may be presented to it by the board.

Asked by the board to make the selection the special committee has named John Boyle to accompany Vice-President Roy H. Klaffki and Business Representative Howard E. Hurd to the east coast for conferences with the presidents of the five International organizations represented in the studios.

Later the delegation of three will confer on pending matters with the International-Producers committee in New York.

The special committee of members is composed of the following:

| | |
|---|---|
| John Boyle | Arthur Miller |
| Dan Clark | Victor Milner |
| Arthur Edeson | Hal Mohr |
| Alfred Gilks | Hal Rosson |
| Roy Hunt | John Seitz |
| Ray June | Karl Struss |
| Oliver Marsh | James Van Trees |

Gilbert Warrenton

# Cream o' th' Stills



*Stepping over the Mediterranean and journeying to the Valley of the Nile we are introduced by Spoor and Ahbe of Chicago to the oldest form of meal ticket in the world—yet one which figureth not in the memory of man.*

# Cream o' th' Stills



*Standing in the highest bell tower of the famous Kremlin, Moscow, during the World War H. M. Wyckoff photographed the famous church in which the Czars were crowned. Flowing by the structure is the Moscow River. In the distance is the hill on which Napoleon stood when he demanded the keys of the Kremlin. The answer was disappointing.*



*In the Gobi desert three natives marvel at this contraption maybe designed by Yankees who in turn will reciprocate the action when they gaze on the long-stemmed smudge pot carried by the one in the center of the group. The photographer and the owner of the camera in the picture is James Shackleford of the expedition sponsored by the American Museum of Natural History.*

# Cream o' th' Stills



*Returning to the West we see the Palace of the Doges, with St. Mark's Square and church, in Venice, as secured for us by Hugo Tappenbeck.*



*Slipping down into the Eastern Mediterranean and through the Suez Canal and the Red Sea and across the Indian Ocean with Leonard Abbott Senior we look in on these natives of Borneo engaged in the serious occupation of reading the omens in the pig's liver.*

# Cream o' th' Stills



*Will E. Hudson submits this photograph of the Suiankang Pagoda as a particularly good specimen of Chinese handicraft. It is situated about 160 miles out of Shanghai and was erected early in the seventeenth century. Its roof is of tile and the spire of bronze. The structure is a combination of brick, cedar, teak wood, plaster and cement.*

# Amateur Department

# Will Manufacture Wax Records

## Hollywood Film Enterprises Photographing and Processing Pictures Three Ways Both 16 and 35 Millimeters

WHAT is believed to be the most completely equipped commercial sound and film laboratory in the world is now in full operation by Hollywood Film Enterprises in its plant in Sunset Boulevard. In addition to its facilities for developing and printing 16 and 35 mm. film and for reducing the wider film to the amateur size the company has installed a most complete wax recording and manufacturing plant.

This will permit a customer utilizing the sound-proof stage for the making of a subject to produce a silent picture, a sound on film or sound on wax or a combination of all three.

The company will specialize in electrical transcriptions for radio broadcasts and for voice testing. A special department has been provided for this class of work, with elaborate reception rooms for the accommodation of patrons.

The sound stage is about 60 by 60 feet, with carpenter's shop adjoining. The camera and recording or monitor room is placed at the northeast corner of the stage, which is covered by ten windows placed in a quarter circle. Ample sound-proofing material is employed between the two rooms to shut out all noise one from the other.

**Program of 16 mm. Sound**

It is the intention of the company to produce a program of 16 mm. sound pictures synchronized on wax so that amateurs may project them on their home equipment. Also it will accept contracts for dubbing from film to wax or vice versa.

For the accommodation of patrons the company has provided on the second floor of the studio besides the reception room referred to a 16 mm. projection room and six dressing rooms.

On the main floor a waiting room is connected with the studio office. These give entrance to the smaller recording room, with piano and ample space for an orchestra.

Entering the Flexo indestructible record manufacturing plant there are rooms for the wax shaving machine and for the wax melter. Also in adjoining rooms are the 150-ton hydraulic press with six steam tables and the six-leafed lift with its seven and a half horsepower motor.

Each of these leaves represent a pressure of 25 tons, the volume employed for a four or five inch record, while the entire works are used for a record of sixteen-inch diameter.

Copper and nickel plating tanks are installed for the making of the master record. In the recording room is a large electrically heated closet, thermostatically controlled, for storage of waxes awaiting recording.

R. L. Warner, a son of the inventor of Flexo records, will be in charge of sound recording.

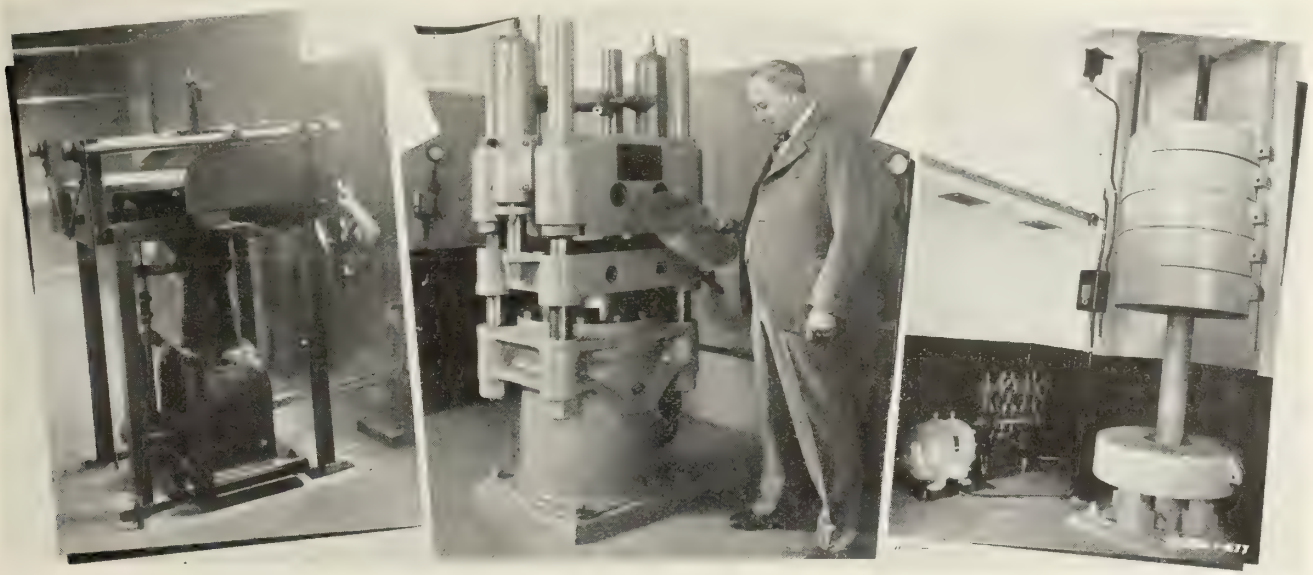
**Direct for Home Screen**

Reversing the long established rule of providing for the 16 mm. consumers pictures that have completed their tour of duty on the theatrical screen the Hollywood company now is well into production on a series of twenty-four short sound subjects created exclusively for 16 mm. distribution. They will range in length from 100 to 400 feet.

These will feature Jimmy Adams, known to radio followers as Lena, a member of the Happy Ranch Boys and broadcast over the KMT's Happy Ranch hour. This group also is being broadcast over the Pacific Coast network on sponsored programs.

The 16 mm. films will be simultaneously recorded on Flexo records. So far as known these will constitute the first 16 mm. sound pictures ever made for the home market direct.

Hollywood Film Enterprises is one of the pioneers in the field of 16 mm. subjects.



*1. Wax shaving machine. 2. 150-ton hydraulic press for the making of Flexo indestructible records. William Horsley, president Hollywood Film Enterprises, looking at finished product. 3. Motor and lift operating hydraulic press.*

# *Eyemo Plays Star Part in Filming Seal Hunters Among Breaking Ice*

TO the many striking achievements of the Bell & Howell Eyemo semi-professional cameras must now be added the outstanding and almost indispensable part which one of them recently played in the filming of an Arctic picture which was turned over to Paramount for release.

This picture is based upon the lives of North Atlantic fishermen engaged in the hazardous sealing industry. It was taken by an expedition under the direcion of Varick Frissell, youthful producer and explorer, and it is interesting to learn that the Eyemo which served the expedition so notably was included in the ecompany's $30,000 worth of movie equipment almost as an afterthought.

The work of the sealers who figure in the picture is done on the Arctic ice floes drifting south each summer off the coast of Labrador. These floes consist of broken fields of ice, heaving and twisting as the great Atlantic swells and rolls underneath.

The hunters approach the seals rapidly, on the run, often leaping from ice cake to ice cake, and members of the Frissell expedition had to follow on the sealers' course as quickly as possible if they were to capture vivid and realistic pictures.

It was quickly discovered that with the ice so broken up as to challenge even the agility of the light-footed sealers it was impossible to accomplish the necessary rapid transportation of standard camera equipment, due to its weight and bulk, but the light Eyemo, with its tripod attached, could be swung over long open leads of water and caught without impair ing its ability to photograph a picture of standard production quality.

As the hunters were running toward the seals members of the Frissell expedition would follow. When open water was encountered which defied leaping without the use of all fours the Eyemo would be grasped by the end of the tripod, and, by a long pendulum swing, could be sent flying over the water into the arms of another member of the company, and so relayed up the line into the center of action, where it was quickly put to work.

It was inevitable that sooner or later some one would miscalculate in the performance of this ritual. So it came about that one bright day the Eyemo found its way to the bottom of the ocean, but not before it had succeeded in obtaining some of the most valuable shots made by the members of the expedition. Scenes of action in the midst of the vast seal herds are now a part of the Frissell picture.

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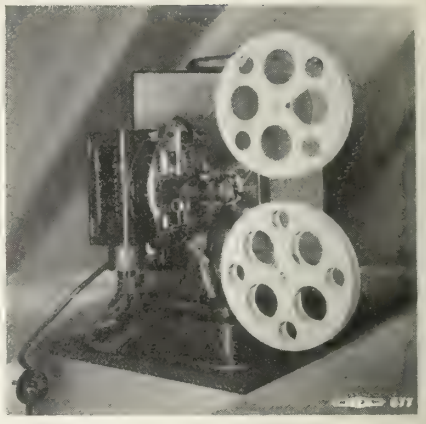
## *Victor Announces New 3-G Non-Theatrical Projector*

WITH the general adoption of the 16 mm, film and motion picture projectors for practically all non-theatrical uses, intense screen illumination has become a feature of vital importance in the more highly developed equipments.

The lamp manufacturers have expended every effort toward devising a projection lamp of the greatest possible efficiency. The latest accomplishment in this direction is the 250-watt, 20-volt, T-10 size lamp which was just recently placed on the market.

This low voltage lamp, however, can be satisfactorily used only in connection with a special transformer for 100-120-volt, 50-60 cycle, A. C. operation.

The new model 3-G Victor cine-projector has a special transformer built into the base, which permits the 250-watt, 20-volt lamp to be used with the utmost efficiency and with maximum lamp life.



*New model 3-G Victor cine projector, 250-watt, 20-volt, T-10 size lamp, with a highly perfected optical system*

To provide for use of the 3-G Victor cine-projector in communities where 50-60 cycle alternating current is not available a "changeover" system of wiring has been utilized which permits the transformer to be cut out by removing one attachment plug and changing the location of another. The projector may then be operated on any 100-120 volt direct or alternating current. The No. 10 Victor lamp rheostat also may be attached to permit the use of the 165-watt, 30-volt high intensity lamp.

Another feature of the model 3-G is a highly perfected optical system which utilizes as much as possible of the light emitted by the source.

Mechanically the 3-G Victor cine-projector is identical to the widely known model 3.

In appearance the 3-G differs from the Victor model 3 only in that it has, in place of a pedestal base, a receptacle base in which the transformer is housed. This new base adds beauty and character to the projector, making it an attractive as well as efficient instrument.



*1. Monitor room taken from stage. 2. Left to right, recording table, amplifier, playback table with both 33⅓ and 78 r.p.m., and mixing panel.—Hollywood Film Enterprises Studio.*

# How 16mm. Hurdles Over Radio

## Winnetka Store Finds in Second Year New Department Shows 50 Per Cent More Return Than Older Line

EARLY in 1929, just to supplement its radio business during the summer, the Radio Service Shop of Winnetka, Ill., decided to install 16 mm. motion picture equipment in its store. The concern had been in business seven years and was prospering, but there was a belief on the part of the two partners by introducing amateur cameras and projectors it would tend to equalize the volume of their business through the twelve months.

William M. Crilly, one of the partners, had dabbled in 16 mm. stuff for some time in a recreational way. He had become something of a fan and had acquired a goodly bit of information as to just what made the wheels go around.

Mr. Crilly is in Los Angeles with his family, making a visit of a few months, his first visit. An International Photographer man met him at the plant of the Hollywood Film Enterprises, where he was being shown the works by Walter W. Bell, manager of the cine department, and William Horsley, the boss. As the Illinois visitor mentioned installing the 16 mm. department the Photographer man casually inquired as to how the scheme worked out.

### Stone the Builder Rejected

"Rather surprisingly," replied Mr. Crilly. "Our figures for 1930, the second year of the new department, showed it did 60 per cent of our entire business. So you may judge for yourself as to whether or not we are pleased with the result of our own idea."

Practically all of the film handled by the Radio Shop is of the 16 mm. size. There have been a few notable exceptions, one of these being the 4000-foot subject in 35 mm. film designed to demonstrate to any one it might concern just what kind of a town Winnetka is and what the taxpayers of this progressive village of 12,000 souls receive in the way of municipal benefits from the money they spend in taxes.

### Town Has Own Equipment

The developing and printing were done by Burton Holmes Lectures, Inc., of Chicago, as well as the making of the 735 feet of titles inserted in the subject. The picture already in its influence has reached out of its immediate community. Only recently H. L. Woolhiser, village manager, of technical training along engineering lines, showed it in Springfield, Ill., to a convention of village managers where it aroused much interest.

Locally it has been shown in the community hall to all of the organizations in the town. It has aroused particular interest when exhibited to the men's clubs, to the Rotarians, Lions and Kiwanians among others.

Another instance recently when 35 mm. film was used was in taking pictures of the induction into office of the nine members of the village council and their president. The stage was lighted by lamps supplied by the Radio Shop.

The resulting pictures, as well as those on 35 mm. taken by the Rev. Mr. ("Chief") Davies of the camps of the Boys and Girls' Scouts during the summer, are shown at the community house. The equipment for taking and showing these pictures is owned by the community, consisting among other factors of a De Vry camera, with tripod, and portable projector, costing in its entirely about $1500.

While there is no theatre in the town, the place of one is taken largely by the community house, formerly used as a church.

### Kiddies Strong for Chaplin

In the community hall also are shown pictures for children at stated periods, the subjects being selected with especial attention to the audience that will attend. An admission is charged, although the project is of the non-profit order. Westerns are great favorites with the young picturegoers—and also are those featuring Charles Chaplin.

Asked as to what methods he employed to reach his clients when he wished to acquaint them with something worth while, he said he used simply a postcard, something which might be read without even the accompanying trouble of opening an envelope. No attempt was made to disguise the fact it was frank advertising, and he had found the plan to work out successfully. These cards, perhaps 500 in number, are sent to well-to-do clients in territory between Evanston and Highland Park, as well as in Winnetka. The system also has proved satisfactory in converting prospects into customers.

Regarding the rental situation as he found it Mr. Crilly said it was his belief that it is better to have no library than a poor one. The reaction is bound to be bad where a client learns a picture he is seeking is not available, especially where the same situation obtains in the case of a second or third choice. The inevitable result is that a customer goes to another store and takes his patronage with him.

C. H. Affeldt is the other partner of the Radio Shop. Mr. Affeldt gives his special attention to the radio business of the company while Mr. Crilly looks after the photographic customers.

No one can talk a quarter of an hour with Mr. Crilly without being impressed with the fact that Winnetka is a mighty fine town in which to live—that it has an abundance of civic pride, and justifiably so; that it has a citizenship composed of men and women who aim to make it not only a home for themselves but for those who come after them, their own children among them.

And the interviewer gets the impression also that Winnetka is fortunate in counting among its municipal possessions the Radio Service Shop and the men who conduct it.

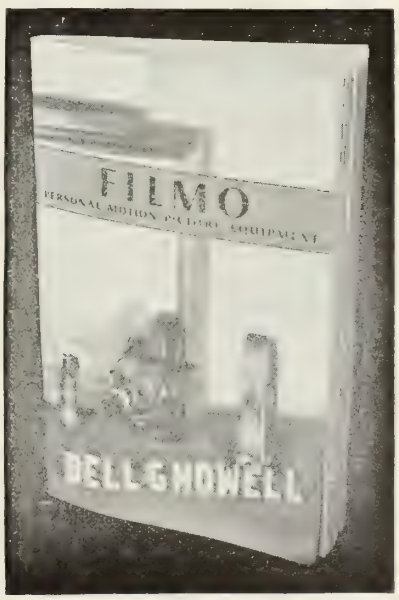
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### *Textbook Answers Many Questions of Amateurs*

In the 1931 Filmo Catalog, just issued by Bell & Howell, will be found interesting discussions on such subjects as why color filters are used, the principles of exposure, and when and why to use a tripod. Among other topics treated in a popular but authoritative manner are artificial lighting for indoor pictures, titling, editing and screening.

There is a discussion on speed lenses, with a short section on the Filmo optical system for Kodacolor projection. The catalog's listing and description of amateur products, including many new accessories, should be of value to anyone who owns or expects to own a 16 mm. camera or projector.

Among the new products included is the Filmophone, a portable 16 mm. sound reproducer. The book is well illustrated and should prove of value to the amateur. It will be sent free on request.




*Bell and Howell Catalogue Cover*

# When Industry Calls on 16mm.

## Mitchell and La Rue Tell Machine Shop Men How Amateur Camera May Solve Problems and Increase Factory Output

By R. FAWN MITCHELL and M. W. LA RUE
of Bell and Howell Company

*Read Before the Machine Shop Practice Division, American Society of Mechanical Engineers, in New York*

PROGRESSIVE factory managers are awake to the vital necessity of their watching every operation and effecting every economy that will cut down their overhead and improve their output. After all is said and done, a factory is the essence of motion, so that it is not surprising that a motion picture camera has found much favor in assisting factory managers to solve many of their problems, mechanical, training and research.

Pictures of intimate phases of manufacturing operations are used by salesmen to convince the prospect of the care used in making the equipment and provide a very effective selling talk. However, the principal interest in this paper will be confined to those uses of motion pictures that more directly touch upon factory managers' peculiar problems.

A close community interest among employes is an invaluable asset to any business, and a tremendous number of manufacturers are using motion pictures within their organization to promote this interest.

In conjunction with clubs of various kinds, activities outside of working hours, and in self-government projects, motion pictures grasp the interest and the imagination of the employe, giving him a sense of actuality of the thing before him.

For general entertainment employes frequently enact movie plays themselves, exhibiting their screen prowess to fellow employes at regular meetings. A tremendous number of subjects can be leased or rented from the many libraries of motion picture film located in practically every town of any importance throughout the United States.

### Two Big Questions

Now to consider the practical adaptation of movies to production problems in the shop there are two natural questions that will be asked.

1. How can motion pictures be used to solve any particular problem?
2. What is the most economical method of securing results, what is the cost, etc.?

Most of you here assembled are far more experienced in time and motion study than the authors. We do not wish to create the impression that we are authorities on the subject. However, at our own factory in Chicago we have, to some extent, studied the application of the motion picture camera to various phases of factory production, and time and motion study have engaged the attention of a number of our engineers.

Motion study men tell us that motion study is not a speeding-up process. On the contrary, it seeks to find the one best way of doing a job, which is usually the easiest way.

For instance, Bill is engaged in punching out blanks on a punch press. George and Harry are at adjoining machines performing exactly the same operation. Bill consistently turns out more pieces than does either of the others. Bill, therefore, must have a better method of performing his work. After study it is found that Bill employs, say, four motions to do the job, while Harry and George use six.

Obviously, George and Harry should be shown how they, too, can increase their output, improve their work, in order that they may increase their earnings and decrease their labor.

### Stop Watch and Camera

A competent engineer with a stop watch can make time studies and motion studies and return to his office with figures which when anlyzed can be used to definite advantage. If we add a motion picture camera to the stop watch we can then make a micro-motion study of the operation to be analyzed, and the engineer not only has his stop watch readings, but a visual record of the entire operation synchronized with the time element. This can be reviewed time and time again, with the assurance that the personal element, in the use of the stop watch, is also eliminated.

To make a micro-motion study the operation to be analyzed is photographed, including in the field a microchronometer or stop watch if desired. There is a type of microchronometer now on the market which operates by a synchronous motor which is ideal for the purpose. By recording photographically the movements of the operation and the movement of the clock, time may be recorded to within .002 of a minute.

With the recent improvements in camera design for the 16 mm. amateur film, motion study work is made particularly easy. Among the most recent improvements in camera design of tremendous value to the analyst are the turret head and the critical focusing device. The use of lenses of varying focal length permits the placing of the camera in such a way as not to interfere with the routine performance of the operator or operation and enables the picture to be made right in the shop.

Of particular importance is the fact that such cameras are obtainable with a range of various speeds that permits photographing an operation in normal speed and then turning around and photographing the same in semi-slow motion. The speed of the cam-



*Time clock is here shown in connection with camera in time and motion study work. Courtesy Movie Makers.*

era can be adjusted to the speed of the operation so that the action can be slowed down just enough to facilitate analyzing the action without slowing it down so much that the essential sequence or rhythm of the operation as a whole is lost sight of.

### Doing Away with Clock

For simpler operations it is possible to do away with the clock by running the film through the camera at a constant speed. Thus if the film passes through the gate at 1000 frames per minute, the elapsed time between any two frames is .001 minute. An element of motion occupying two feet of film or 80 frames must have taken .08 minute to perform.

Thus the camera alone is made to fulfill both functions. The highest class of spring-driven cameras now available can be considered accurate to within about two per cent. This is satisfactory for quite a large number of operations.

Probably the most satisfactory method of doing this type of work is to include the clock in the picture area as suggested previously. This permits individual analysis of each frame so that the exact time elapsed for each portion of an operation can be determined accurately. At the end of the paper will be given references to articles describing different methods of doing this work for those interested in following it up.

At this point we would like to make brief mention of some of the special types of machines now in common use, such as weaving machines, folding machines, and other automatic equipment handling complicated operations.

Everyone knows how easy it is for these machines to get out of order and also everyone knows how hard it is to place one's finger on the exact cause of the difficulty. Here the superpossible to take slow motion pictures of extended length with professional cameras.

However, there is available a compact, spring-driven camera operating at the same speed as the professional camera—namely, 128 pictures per speed camera proves its value. It is second, giving a picture length of about five or six seconds.

Ordinarily this is sufficient time to analyze the usual run of such operations so that one can readily follow on the screen happenings which are too fast for the human eye correctly to analyze. The action is slowed down eight times by taking pictures at this speed. By slowing down the projector this can be slowed down still further, though naturally this is not recommended unless the circumstances render it imperative.

### Pride of Workmanship

Satisfactory movies taken of intricate operations tie up very nicely with ordinary time and motion study. By their aid employes can be shown the importance of different phases of an assembly very quickly and very vividly.

It helps materially in enabling them to appreciate the importance of their particular part of the job in the whole. If the average employe is able to appreciate just how much his fellow worker has to rely on his workmanship it is not a hard idea to sell the employe the importance of exercising sufficient care to have the pride of workmanship necessary to turn out a good job.

An interesting example of the use of pictures for this type of work is to be found in the telephone companies. These companies train switchboard operators not only in the actual manipulation of plugs, but also in the understanding of the circuit and the complicated wire traffic which they never see.

Automobile manufacturers train dealers in correct servicing methods, how to perform the various types of service in the most approved factory manner.

Aeroplane companies, motor companies and practically every type of manufacturer can use motion pictures in analyzing and for training. There is no operation, process, or routine of any nature but what can be taught better by movies.

### Correlating Many Factories

The General Electric Company has developed an interesting side line to pictures originally designed for the purpose of internal instruction. These films are sent to other factories and help more than anything else to enable branch managers in different countries to correlate their productions with that at the main factory.

It was soon found that there were numerous requests for permission to show these films to high schools, universities, etc. Naturally, films shown under these conditions to budding engineers, etc., had a material sales value that, if anything, was even more effective because they were not designed to act as a selling film.

In conclusion, we would like to mention a few thoughts on the possibilities of motion pictures for research work. Possibly the average factory manager is not primarily interested in pure research, but there are many things which it is desirable for him to find for certain. For instance, in order to check the qualities of his lubricating oil, motion pictures taken through the microscope have been found very valuable.

These pictures also can be taken in color, as the color of the oil often acts as a guide to its other qualities and in this manner a permanent record is kept which is valuable for future reference. All engineers are familiar with the value of still photographs taken through the microscope showing steel structure.

### Control of Lights

Motion pictures taken of similar subjects, say under strain, etc., are providing information of great value as to the action of different steels under different types of stresses. The same thought obviously can be applied to other metals, alloys, etc.

There is a convenient titling device known as the Character Title Writer, designed primarily for amateur motion picture fans making their own titles. By simply folding down the title card holder on this unit, a most convenient device is available for the photographing of small parts.

Lights are provided on the unit and a compensating device is also provided which automatically focuses the lens and takes care of the offset of the viewfinder so that you see exactly the field that you are photographing and have every assurance that you are getting the picture without difficulty. The value of such a convenient unit for many types of work is self-evident.

It only costs a few cents to take a few feet of film showing certain op-



*Making a time and motion study of factory operation with 16 mm. camera calibrated to register the time element.*

### *Table of Artificial Lighting Data*

| HALLDORSON LIGHTING UNITS EMPLOYED | Distance of Filmo Camera from Subject With 1″ F 1.8 Lens Wide Open | | With 1″ F 3.5 Lens Wide Open | | Current Drawn in Amperes |
|---|---|---|---|---|---|
| | Panchro. Film Feet | Ortho. Film Feet | Panchro. Film Feet | Ortho. Film Feet | |
| 1 arc lamp, 1 reflector..... | 11 | 10 | 7 | 6 | 20 |
| 1 1000-watt light, 1 reflector.. | 8 | 7 | 5 | 4 | 9 |
| 1 1500-watt light, 1 reflector.. | 6 | 5 | 4 | 3 | 4½ |
| 1 arc lamp, 1 1000-watt light, reflectors ..... | 15 | 13 | 10 | 8 | 29 |
| 2 1000-watt lights, reflectors.. | 10 | 9 | 7 | 6 | 18 |
| 1 1000-watt light, 1 500-watt light, reflectors..... | 9 | 8 | 6 | 5 | 13½ |
| 2 500-watt lights, reflectors... | 8 | 7 | 5 | 4 | 9 |

erations. Usually one of the promising apprentices in a shop is an amateur photographer and with practically no training at all a very satisfactory picture can be taken with one of these small cameras and a couple of lights.

At the end of this paper will be given a table showing the number of lights necessary at different distances with different lenses on the camera. These figures cover ordinary conditions. Some sort of a photometer or exposure meter is really desirable, but the table will give a close approximation that should help those interested in taking their own pictures.

The 16 mm. amateur size film is comparatively cheap, so that if the results are not satisfactory the first time they can be shot over without inconvenience or more than the loss of a couple of dollars' worth of film. Therefore, there is every inducement for the factory manager to investigate the possibilities of this new tool. In fact, it is desirable that they do more than investigate—that they apply it to their problems.

Sufficient work has been done along this line so that it is possible to state without equivocation that motion pictures provide a most effective means for a factory manager to improve his production, to train his employes, and to do research work where records—in motion—are available for comparison at a later date. It is trite to point out the importance of comparing records; every manager does that regularly. How much more important is it to compare records—in motion—where the time element is as important if not more important than the mechanical factors involved?

NOTE.—The above table is calculated upon the following assumptions:

(1) That the walls and ceilings have average reflecting power, that is, white ceilings, medium toned walls.

(2) That no daylight or other additional light than average home illumination (which has negligible actinic value) falls upon the subject.

(3) That the subjects are clothed in medium colors—neither white nor very dark.

(4) That, in the arc lamp, regular carbons are used with orthochromatic film and panchromatic carbons with panchromatic film.

For photographing machinery add 50 per cent to 100 per cent more light.

References: Factory and Industrial Management. June, 1930, "The Movie Camera, an aid in the search for the 'one best' method"—Allan Mogensen, assistant editor; July, "Operation Analysis with the Motion Picture Camera"—M. A. Dittmar, Ph.D., assistant general manager, Lehn & Fink; September, "Training Time Study Men"—Allan Mogensen; October, "Micro-Motion Study Applied to the Manufacture of Small Parts"—R. M. Blakelock, wage rate department General Electric Company; November, "We're Not Experts in Micro-Motion Technique but We're Learning Fast"—F. J. Van Poppelen, Cadillac Motor Car Company, Detroit; July-August, International Review of Educational Cinematography (published by League of Nations, Education Cinematographic Institute).

### *Chancellor Completes Two Reels Showing Big Lizards*

PHILIP CHANCELLOR is now in Hollywood engaged in editing films photographed on the two Chancellor-Stuart Field Museum expeditions conducted during the last year and a half. The laboratory work is being done at the plant of Hollywood Film Enterprises.

Two 1000-foot reels have reached the stage of preliminary showing. These are devoted entirely to pictures of the varanus komodensis, or lizard, the securing of which was the main objective of the expeditions. The film shows the animals in groups at times of three as they come out of the jungle to tackle the bait prepared for them. The animals photographed ranged in length from 7 to 9 feet and weighed about 300 pounds.

Strangely enough, as the pictures show, the lizards will outrun a man. Eleven in all of these were captured, three of which were prepared for mounting for the Field Museum in Chicago, where they now are. All of the pictures were shot on 35 mm. film.

The scene of the capture of these animals was Flores Island, between Java and Australia. Chancellor is planning to return this summer to the Pacific islands on another exploratory expedition sponsored by the Field Museum.

### *Bell and Howell Issues a Still Camera Photometer*

THE Bell & Howell still camera photometer, just announced, is an exposure meter. It is basically the same as the Bell & Howell photometer for Filmo movie cameras, but is especially calibrated to meet the requirements of the still photographer, whether he is a beginner or a highly advanced amateur or professional.

The essential features of the original photometer, including its convenient size, its light weight of about five ounces, and its three dials are all retained. There is the same simple procedure of looking directly through the instrument at the object to be photographed, matching an electric filament with the brilliancy of the subject, and then making an exposure reading direct from the dial system without guesswork or calculation.

As in the movie photometer, the exact exposure of any portion of a subject can be readily determined, so that the range of contrasts of any view can be arrived at with exactness.

The still camera photometer is calibrated to a range of shutter speeds and exposure times from 32 seconds to 1/1000 of a second and to lens stops of from F 1 to F 32.

A tremendously important factor in still photography is that the effective photographic speeds of the different types of plates and films vary much more than the films used for motion picture work. Therefore, a dial has been calibrated in this new photometer so that the instrument can be quickly set to compensate for whatever speed of plate or film may happen to be used.

The same dial also carries another set of calibrations to facilitate quick compensation for filters of various strengths. The photometer obviously covers all lenses, all plates or films, and all conditions of illumination that are ordinarily met with in still work.

### *Mole-Richardson Supplies Lights for French Plant*

Mole-Richardson studio lighting equipment is known all over the world and is practically standard in all the American studios. Recently the company received a large order for 24-in. Incandescent Sun Spots from the Cinéstudio Continental, Saint Maurice, France, which is controlled by the Paramount Publix Corporation.

So far the Mole-Richardson Company has not had any direct European representation; but I hear that the concern is now affiliated with VenrecO, Ltd., of London, the stage lighting specialists. This will enable the latter company to manufacture studio lighting equipment from Mole-Richardson designs.

VenrecO, Ltd., will also act as representatives and sales agents for Mole-Richardson, Inc., in England and on the Continent. Mr. Mole states that this connection will greatly increase the sale of Mole-Richardson products in international fields.—F. F. in Bioscope, London.

# How Operations Are Photographed

## Wisconsin Surgeon Explains How Best Results Are Secured by Placing Camera and Lights Directly Over Patient

By RICHARD B. STOUT, M.D.

*Of Jackson Clinic of Madison, Wis., in The Journal of the American Medical Association*

SURGICAL practice lends itself admirably to the taking of motion pictures to perpetuate the transient phases of operative technic. Unfortunately, many difficulties confront a cameraman who may want to photograph an operation in progress.

First of all the surgeons cannot be inconvenienced by the intrusion of photographic equipment. In any case the cameraman is kept so far away from the sterile field that his film usually records more elbows and backs than it does the operation.

To record what the surgeon sees and does the camera is best placed somewhere above the patient but far enough away not to interfere with the surgeons or nurses. The accompanying illustration shows how a 16 mm. Filmo camera was attached to a regular Operay light, which may be conceded as being one of the most logical positions for it. To do this an iron ring was fastened between the main lens of the lamp and frame. This ring was made with a projecting piece to which the Filmo camera was fastened.

### Remote Control Necessary

As the camera was then out of reach a remote control was necessary, and a solenoid electromagnet was designed which could be fastened over the release button on the camera and controlled by a foot switch. This solenoid was made by winding a small brass tube in which a small soft iron armature was attached to the upper end by a spring.

When the switch is pressed the armature is pulled down, operating the starting button and permitting the taking of single frames or longer exposures at will. The surgeon or his assistant may thus be the cameraman and take only the important steps of the operation.

### Lighting an Operation

As the camera spring must be rewound if more than 25 feet of film is to be exposed, the rewind device, shown in the illustration, was made. The shaft of a 4-inch, V-grooved pulley was fitted to the winding key socket of the camera. Several turns of fine piano wire were taken around it and passed through a one-fourth inch flexible copper tube to a smaller wheel with a crank attached. A nurse may thus rewind the camera as necessary, from a distance.

Satisfactory black and white pictures may be taken at F 4.5 by the illumination of the ordinary operating light, but for Kodacolor pictures a considerable amount of auxiliary illumination is necessary.

Eight small automobile spotlights were fitted with double filament 32-32 candlepower 8-volt bulbs, all of which were connected in series and attached to the operating light by the arms shown.

The series of auxiliary lights were then connected in multiple with the electromagnetic camera release and both controlled by the foot switch and operated on the 110-volt lighting current. Heat generated by the lights during the thirty to sixty second "shots" ordinarily taken is not objectionable. The low voltage lamps used generate far less heat than the regular type of lamp, so that water cooling is unnecessary.

The light emitted by incandescent lights has more red and yellow in its composition than daylight, so allowance has to be made accordingly when Kodacolor pictures are to be taken. This can be taken care of by reversing the ratio diaphragm that comes with the film so that the part that ordinarily masks the blue now masks the red portion of the Kodacolor filter.

For our particular work a little better color rendition was obtained by removing the ratio diaphragm entirely and covering a portion of the red side of the filter with a piece of black lantern slide binder.



*Making Kodacolor pictures of a surgical operation*

## *Florida Journal Printing Tales by Esselle Parichy*

IN ITS issue of Sunday, January 18, the Miami (Fla.) Daily News in its rotogravure section carried an entire page of camera studies of Santo Domingo contributed by Esselle Parichy, International Photographers.

This is but the first of a series of pictures and incidentally stories as well our fellow-member will photograph and write for the Miami journal. The succeeding number told the story of a trip to the West Indies.

This magazine extends its congratulations to the Miami Daily News on its new contributor. If it already has not so learned it very shortly will that there are photographers who also possess the gift of graphic description. Some of these cameramen have not yet made the discovery, but eventually the knowledge will be conveyed to them by competent as well as impartial critics.

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A Film Club has been instituted in Brunn (Czechoslovakia), comprising all branches of the Czechoslovak film industry; producers, distributors, exhibitors, scenario writers, etc.



*J. L. Herrmann at the Ray-Bell studio makes sound record of the proceedings of amateur Twin City magicians, among the events being the exemplification of the doll house illusion—wherein the young woman shown here is lifted out of the miniature cottage.*

# *When Amateur Magicians Perform They Make Sound Screen Record*

THE coming of sound has opened up new avenues of usefulness for pictures, as is illustrated by the program arranged for a recent meeting of the Twin Cities branch of the Society of American Magicians. The organization is composed of business men who indulge in feats of magic as a hobby. Among the members of this particular branch is Carl Jones, owner of the Minneapolis Journal; Dr. John Taft, leading physician and surgeon, and George Foster, a manufacturer of cosmetics.

The meeting of the branch was held on one of the stages of Bay-Bell Films, Inc., and was photographed by J. L. Herrmann of Paramount Sound News, and recorded by George L. Graham. Messrs. Ray and Bell not only turned over their studio to Mr. Herrmann—and that included everything, from lamps to props—but they pitched in themselves.

The set-up in the accompanying still picture represents what is known as the doll house illusion. Mr. Foster started the proceedings with a little doll not more than five inches in heighth. Gradually but very steadily the dolls kept getting larger. The climax came when the young woman shown in the picture was helped out of the tiny house by Mr. Foster.

Mr. Herrmann sends word from Messrs. Ray and Bell that the latchstring is out for any International Photographer from the north or east or west to make their studio his headquarters while visiting Twin Cities.

The studio is situated at 817 University avenue, St. Paul, and has three floors of well-equipped darkrooms, with a choice either of arc or incandescent lamps on the stages.

Local 666 members affiliated with Ray-Bell Films are R. H. Ray, C. E. Bell, H. W. Cress, H. C. Oslund, B. O. Foss, F. R. Arver and J. Pavel. Soundman Graham also is a member of the Chicago organization. "A fine bunch of fellows," says Herrmann.

### *16 mm. Film Runs 19,300 Times Before Scrapping*

A 16 MM. film was run through a Filmo projector 19,300 times before the film could be considered in such a state that it should be thrown aside as practically useless. Despite the fact that this film was run in a regular projector with a single tooth shuttle drive careful measurement with a measuring microscope indicated identical wear on the perforations on both sides of the film.

This test goes to prove that in the long run the principal wear is at the sprockets and not at the aperture. This might be considered due to the fact that the sprocket teeth necessarily enter the perforations with a more or less rolling motion which would in time tend to chip the film, whereas the shuttle tooth has a perfect rectilinear motion, entering the perforations at right angles and starting to move very slowly with a constant acceleration.

At the latter portion of the stroke the acceleration decreases in like proportion and the shuttle tooth leaves the perforation at right angles.

Most persons do not show their pet films more than twice a week. At this rate these films can be shown twice a week for 190 years. Therefore there seems little cause to fear that the most valuable amateur films need ever be worn out as long as a good projector is kept in reasonably good condition and the film also kept in reasonably good condition by the use of humidors and proper storing.

### *Advance in Stereoscopy*

A further claim to have solved the problem of stereoscopy has now been made by Continsouza, the French projector manufacturer, now part of the Gaumont concern. Nevertheless, in its present stage the invention is only effective with one spectator.

A film made on this new principle was shown in natural colors and projected through a new type of apparatus. Continsouza claims that it will be able to put the perfect three dimensional projector on the market in the near future.

The directors of Copenhagen theatres have decided that within contract limits, artists employed on their stages will not be allowed to act in sound films.


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## *Fast Eastman Plates*

*(Continued from Page 28)*

tive enough to record swift action shots. The new Eastman plate, however, a picture agency executive declared, is faster than anything manufactured abroad.

"When a photographer speaks of a 'fast plate' he means a plate on which the emulsion is sensitive enough to record a scene in the fraction of a second during which the shutter of his camera is open. For average newspaper work the shutter works at about one one-hundredth of a second.

"On clear days action shots of football games or races can be taken at a speed of one five-hundredths of a second, but the result depends on the sensitivity of the plate. Light and shadow make all the difference in the world to a news photographer. He may shoot plays in the first half of a football game in sunlight at one one-hundredth of a second, and in the last quarter with fading light he may have to use a speed of a fiftieth of a second.

"For this reason cameramen usually carry two kinds of plates on such assignments. The new Eastman plate is looked upon as a means of getting the fullest effectiveness out of new high-speed cameras."

Some of the pictures made with these plates have been so unusual that mention of the new material has been considered a part of the news interest of the pictures. Captions have stated that the pictures were made with a new plate which does not require a flash or other form of supplementary light.

Eastman hyper-press is wonderfully fast and efficient for all forms of outdoor work in daylight. The press photographer can never take a chance on failing light for, rain or shine, he must produce pictures that his paper can use.

He uses a small camera with the fastest lenses obtainable, and he must have as fast a plate as can be made. His greatest problem, however, has been night pictures. It is here tat even the fastest plate falls off in speed because all artificial light contains a large proportion of color other than blue, and practically all extremely high speed plates are totally blind to red and very little sensitive to green and yellow.

The logical solution of this problem was an extremely fast panchromatic plate, sensitive to all colors, and this plate has been produced.

As speed and color sensitiveness are increased, however, as they have been in these plates, precautions also must be increased to protect their great sensitiveness against light during loading and unloading holders and in development.

The hypersensitive panchromatic should be handled in perfect darkness when possible and under no circumstances should it be exposed to a red light. If the Series 3 green Wratten safelight is used it is best not to expose the plate to its light until he image is well formed.



*The Rev. Bernard Hubbard, S.J., clergyman-explorer, with Eyemo camera in the Aniakchak crater in Alaska. It is the first time a motion picture camera has been taken into the largest active crater in the world, being twenty-one miles in circumference.*

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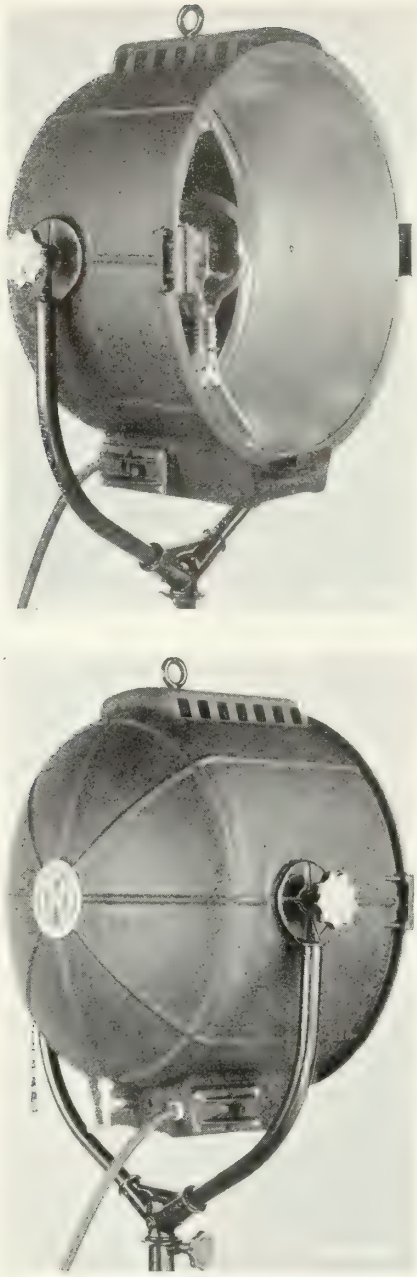
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*Front and rear angle views of new Mole-Richardson Integral Inkie*

### *Mole-Richardson Places on Market Its Integral Inkie*

Mole-Richardson, Inc., designers and manufacturers of incandescent equipment for set illumination, announce a new product, the Integral Inkie. This lamp is generally conceded by those experienced in set lighting to be one of the most satisfactory units of its type for set lighting purposes.

With the introduction of noiseless recording a demand has arisen for noiseless lighting equipment. The Integral Inkie meets this demand, it is claimed, since it has been so designed that no parts are used in its construction which produce expansion noises when the equipment is switched on and expanding with the heat from the Mazda globe.

The head of the Integral Inkie is designed of one single aluminum alloy casting. The housing, mirror, dome, ventilator, light baffles, lamp trough, switch box and trunion plates are one integral piece.

This lamp head is cast from a special silicon aluminum alloy known in the trade as No. 43. Castings from this alloy differ from ordinary aluminum castings in that if they are bent or deformed they can be easily straightened. In case lamps of the new type are damaged by falling from the parallels or by being knocked over they can be repaired by ordinary workmen without excessive cost.

Another feature of this alloy is that it is one of the lightest of the aluminum alloys, being 7 per cent lighter than those customarily used.

The few additional parts to this lamp, such as the slide rods, mirror ring, etc., have been designed to have unrestricted movement which allows them to expand freely without producing any sound.

For the Integral Inkie the manufacturer claims it is noiseless from the time it is switched on, that it is sturdy and strong, the total weight of the complete unit being 66½ pounds, and that it is a convenient lamp to handle when rigging the set.

Mole-Richardson already have the 18-inch and 24-inch sun spots of the new type in production.




*Bell and Howell photometer for still camera*

### *Lyons Writes Technical Terms*

Reginald E. Lyons of International Photographers has contributed to the forthcoming Webster's Dictionary about 1,000 words defining technical terms and slang regarding the motion picture camera. He will be so credited in the big book.

Lyons has been 21 years in the motion picture business.

*King Charney says...*

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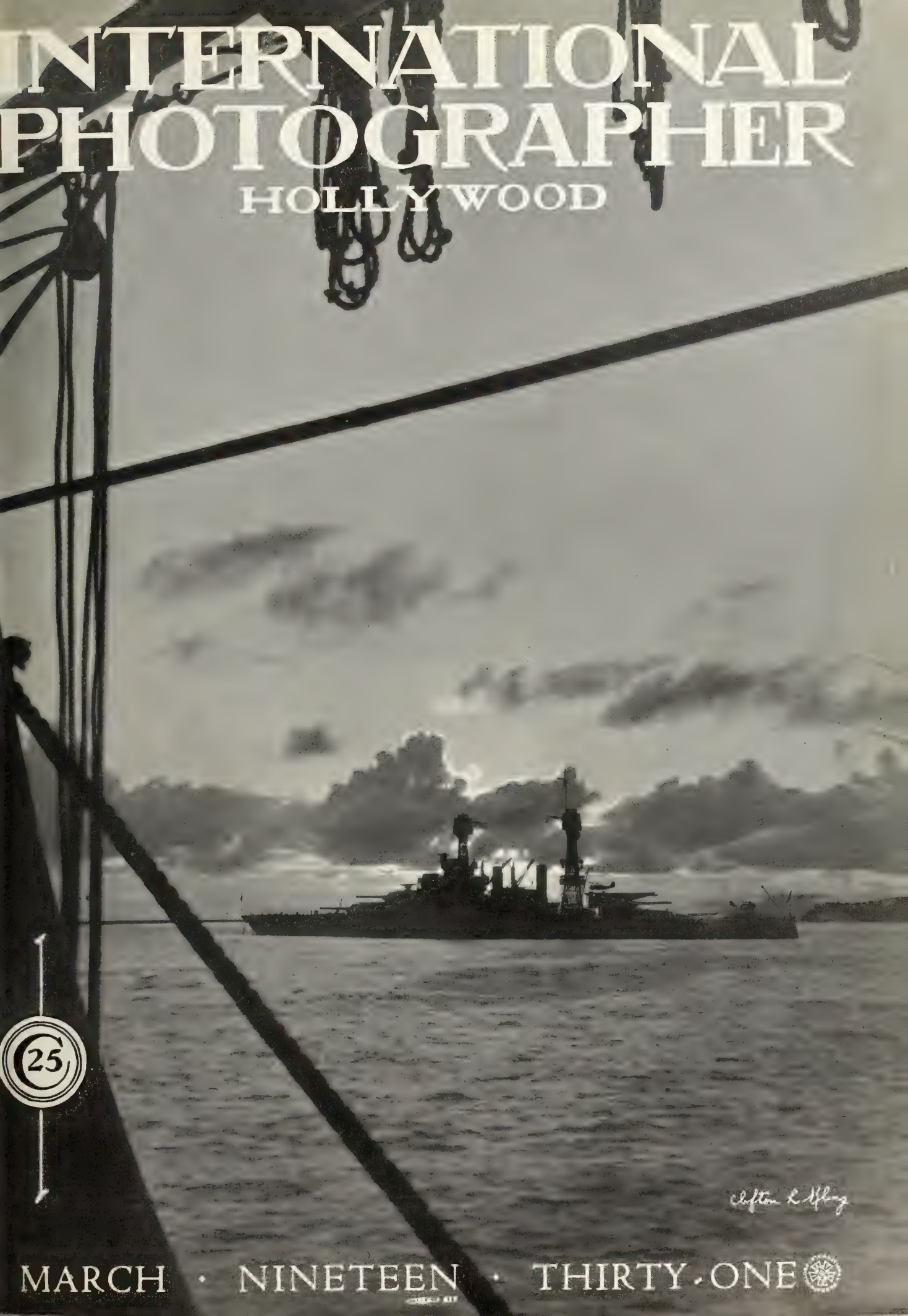


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*Affiliated with*

*Los Angeles Amusement Federation, California State Theatrical Federation, California State Federation of Labor, American Federation of Labor, and Federated Voters of the Los Angeles Amusement Organizations.*

Vol. 3 HOLLYWOOD, CALIFORNIA, MARCH, 1931 No. 2


*"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration."—Abraham Lincoln.*

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GEORGE BLAISDELL - - - - - - - - *Editor*
IRA HOKE - - - - - *Associate Editor*
LEWIS W. PHYSIOC, FRED WESTERBERG - *Technical Editors*
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The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the *Entire Craft*, covering a field that reaches from coast to coast across North America.


Printed in the U. S. A. at Hollywood, California.

# Eastman Issues Super Sensitive Panchromatic Negative Type Two

## At Dinner Given by Brulatour Company Emery Huse Presents to Camera and Laboratory Men Data of Characteristics

WHAT is declared to be the most representative gathering of cameramen ever assembled under one roof were the guests on the evening of February 5 of J. E. Brulatour, Inc., of California at the Uplifters' ranch in Santa Monica Canyon. Mingling with them were practically all of the laboratory experts of the west coast.

The occasion was the announcement of the Eastman Kodak Company's new super sensitive panchromatic type two motion picture negative film, a technical description of which will be found in another part of this story.

William J. German, vice-president and general manager of the Brulatour company of New York, arrived in town two days before the dinner, returning east two days following. Associated with Mr. German were Edward O. Blackburn, vice-president of J. E. Brulator, Inc., of California; Bud Courcier and George Gibson.

The Eastman Kodak Company was officially represented by Edward P. Curtis of Rochester, sales manager of the motion picture division, who is making an extended business visit in Hollywood this winter.

At the conclusion of the dinner, at which approximately 260 sat down, Mr. Blackburn as master of ceremonies referred to the cordiality and the confidence that have marked the relations between the camera and laboratory divisions on one hand and the Eastman company on the other.

### Progressed Together

"We have progressed together, and I am very sure we shall continue to do so," the speaker went on. "We have invited you here as our guests tonight in order to present to you and in order to describe to you in detail the latest and the greatest triumphant achievement of the research laboratory of the Eastman Kodak company.

"Without further preliminary and with genuine pride of association I want to introduce to you the chief of the sales department of the motion picture film division of the Eastman Kodak Company of Rochester, Mr. Ted Curtis."

Mr. Curtis raised a hearty laugh at the opening of his chat when he referred to a still picture that had been taken at the beginning of the dinner. This still, by the way, was exposed in a room 45 or 50 feet wide by something like 100 feet long. Forty-eight frosted lamps, of possibly 60 watt each, constituted the illumination. There were lamps over the small stage which had attracted no attention, not even of the photographer.

At the time the picture was exposed to the scant light mentioned and without any flashlight to conform to historic precedent a majority of the camera and laboratory men present openly were skeptical that any picture would be returned.

So there was much laughter when the Eastman sales chief opened up by saying that "Before beginning my few remarks I regret to inform you there has been a slight hitch in the presentation.

"We had hoped by this time to show you a print of the photograph taken earlier in the evening, but the negative was overexposed and it is now being reduced so that we may get a print."

### He Laughs Best Who—

That was the signal for the mirth. Those who before had been skeptical about any picture having been taken now were confirmed in their view they were being gently "kidded." They saw for themselves later, however, the photographer had failed to take into account the added strength of the lights on the stage—and it had been these that caused the trouble, really overexposure.

Seriously, the speaker said, the men associated with the Eastman company were very proud of the new film. It had seemed fitting, he said, that the announcement should be made first to the group he then was addressing, "because in your hands very largely rests the responsibility for its success, you who represent companies spending millions of dollars annually in the making of pictures."

Mr. Curtis spoke of the close contact maintained between the sales and office organizations of J. E. Brulatour and the home office of the Eastman company and said the problems which by his hearers are put up to Hollywood are in turn handed on to Rochester.

### Origin and Quality

"There is just one thing more I want to say," said the speaker, "and that is no matter how superior the film may be the quality on the screen depends first on the man behind the camera and second on the man in the laboratory. We know in your hands it will receive the treatment that will bring out the supreme quality in the film."

Following reading of telegrams of congratulation from President Stuber of the Eastman Company, Jules E. Brulatour, and Business Representative Howard E. Hurd of the International Photographers, who with Vice-President Roy Klaffki and John Boyle was in New York, Mr. Curtis introduced Emery Huse, director of the Eastman West Coast research laboratories, as the speaker of the evening. A summary of Mr. Huse's speech follows this article.

Those who sent acceptance cards to the dinner were:

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| J. A. Ball | E. L. Pilkington |
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## *Eastman Super Sensitive Panchromatic Type Two— Motion Picture Film*

By EMERY HUSE and GORDON A. CHAMBERS
*West Coast Division—Motion Picture Film Department*
*Eastman Kodak Company*

ON February 5, 1931, the Eastman Kodak Company announced to the motion picture trade in Hollywood its new super sensitive panchromatic type two motion picture negative film. Inasmuch as this film exhibits characteristics not hitherto shown in motion picture negative emulsions it was considered advisable to present some data pertaining to those characteristics.

This article is not presented as a complete technical treatise of the characteristics of the super sensitive film, its aim being to call attention briefly and simply to the differences this super sensitive film exhibits over the present type of panchromatic films.

As the name super sensitive implies, this emulsion is extremely fast, but because of its name this new film must in no way be confused with a hypersensitized film. In the past when an emulsion of extreme speed was desired, either for color photography, filter shots or trick work, it was customary to especially treat the film with some type of sensitizing bath.

This bath caused a general increase in the emulsion speed and particularly increased the red light speed. However, the hypersensitized film had certain disadvantages such as its cost, its lack of keeping qualities, and its propensity to produce fog. With the super sensitive type two these disadvantages are entirely overcome.

The increased speed of the super sensitive film has been accomplished during the course of the emulsion manufacture. It is sufficient to say, therefore, that the super sensitive film is not a hypersensitized film. Furthermore, the super sensitive film exhibits the same keeping qualities and shows identical physical characteristics as those shown by the present panchromatic films.

### Greatly Increased Speed

A complete study of any type of film emulsion is best accomplished by making both sensitometric and practical camera tests. This article will not deal in any detail with camera tests but will consider in some detail the sensitometric characteristics of the super sensitive emulsion as compared with the present type of panchromatic film.

The point of major importance in the consideration of the super sensitive film pertains to its greatly increased speed. The data obtained sensitometrically can be and have been checked by camera exposures.

Sensitometry involves a study of known values of exposure as related to the amount of silver (density) which these exposures produce upon the film after development. The standard sensitometric curve is therefore one in which is shown the relationship between exposure (expressed logarithmically) and the densities produced. It is from curves of this type that the sensitometric characteristics of the films under investigation have been studied.

Another important consideration in studying the speed of the super sensitive film necessitates a study of the quality of the light sources to which this film is exposed. For that purpose sensitometric tests have been made to daylight and to tungsten.

Inasmuch as the mode of testing an emulsion to any light source is practically identical we shall for the sake of brevity and clarity consider only the curves obtained by exposure to tungsten.

### Defining Speed

Figure 1 shows the sensitivity curve of the present and super sensitive type of film for tungsten exposures developed for a fixed time, nine minutes in a standard borax developer. It will be observed that the supersensitive curve lies above the curve for the present type of film, and the separation of these curves gives an indication of the speed difference existing between the two films.

In making a numerical estimate of the speed we do not consider the actual density values produced for a given exposure. The customary method is to deduce speed from the exposure value obtained at the point where the straight line portions of these sensitivity curves, extended, intersect the exposure axis.

Speed is usually defined by the following formula:

$$\frac{1}{i} \times C = \text{Speed},$$

where i, the inertia, is the exposure value of the intersection point and C is an arbitrarily chosen constant. For the curves shown in Figure 1 we find that the speed of the super sensitive film, as represented by curve No. 2, is three times that for the present type films. Identical tests made to daylight show that the super sensitive film is twice the speed of the present type.

With reference to Figure 1 attention should be called to the marked difference in the low exposure region, that is in the toe of the H and D curve. In this region the super sensitive film definitely differentiates between exposures of very low intensities.

Particular reference is made to the exposure region to the left of the relative log exposure value of 0.3.

### Tungsten Speed Greater

The cause for the difference in relative speeds between the two types of films to tungsten and to daylight, or to any other source, is entirely dependent upon the color distribution of light from the source and its effect upon the color sensitivity of the emulsion.

It is generally known that tungsten, for example, contains a greater pro-

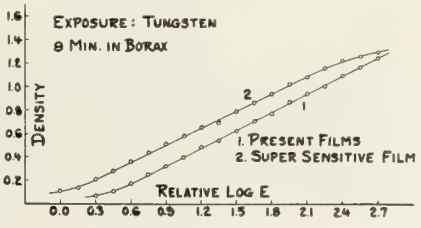



*Figure 1*

portion of red light than does daylight, and the difference in speed of the two films indicates that the super sensitive film must possess greater sensitivity to red light than the present type of film.

It is mainly for this reason that the tungsten speed of the super sensitive when compared to the present type of film is greater than for a similar comparison to daylight.

The difference in color sensitivity of the two types of films is shown in Figure 2. This figure shows prints of spectrograms of the two types of film when exposed to tungsten. Speed comparisons should not be drawn from these prints as the prints are so made to show the regions of the spectrum to which each emulsion is sensitive.

The figures given represent wave lengths, and beginning at 40 in the blue violet region we have increasing wave lengths through the blue violet, blue, green, yellow, and orange as far as the deep red given at a wave length of 68 microns.

The super sensitive film shows an increased concentration of sensitivity in the region around 64 microns. The super sensitive film confines its sensitivity to the definitely visible portion of the red end of the spectrum, while the present type of films shows an extension into the deep red and encroaches upon the near infra-red region.

This concentration of visible red sensitivity gives a marked advantage to the super sensitive as it is the extension of red sensitivity into the region of longer wave lengths which is a contributory factor in the production of chalky highlights under tungsten illumination. This is eliminated to a marked degree with the super sensitive film.

A complete study of an emulsion's sensitivity to color necessitates actual speed measurements to the three major portions of the visible spectrum, namely to blue, to green, and to red light. For the purpose of obtaining such information actual speed tests, similar to those shown in Figure 1 and later verified by practical exposure, were made to daylight through the No. 49 (blue), 58 (green), and 25 (red) filters.

Speed values determined from such tests show that the super sensitive film has 75 per cent greater speed to the blue, 200 per cent greater for the green, and from 400 to 500 per cent greater for the red exposures.

Such sensitivity naturally lends to a better and more intelligent use of filters, either for straight photography or for trick work.

### Increased Speed

Another important consideration in the comparison of present and super sensitive film pertains to contrast and the rendering of shadow detail and softer highlights. Figure 3 shows for tungsten exposures the difference in time of development between the two types of film to produce equal degrees of contrast (gamma).

These curves are of equal gamma and the data contained shows that it was necessary to develop the super sensitive film three-quarters of a minute longer to produce this effect.

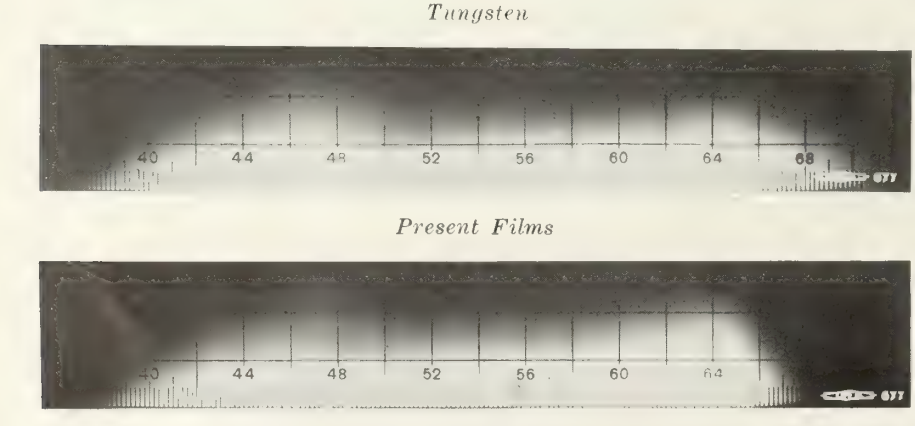
Furthermore, greater density is picked up in the low exposure region. This is mostly accounted for by the increased speed of the super sensitive emulsion, but it is this ability to pick up and differentiate between these low intensities which gives the high order of shadow detail rendering which is shown by this super sensitive emulsion.

On the other hand, in the region of high exposures it will be observed that the super sensitive film shows a tendency to break into a shoulder, while the present film continues as a straight line. This is at least true for the series of exposures shown in the figure. This break into a shoulder lends to softer highlight rendering and still permits of very definitely separating highlight intensities and thus produces details in this region.

Figure 4 shows in much more detail the relationship existing between contrast (gamma) and time of development. These curves, made from exposures to tungsten, represent what are commonly referred to as time-gamma curves and they show the rate at which gamma builds up with increasing time of development.

The rate of increase of contrast with increased development time is appreciably less for the supersensitive film, as will be shown by a study of the curves in Figure 4.

This means that in the handling of




*Super Sensitive Film*
*Figure 2*

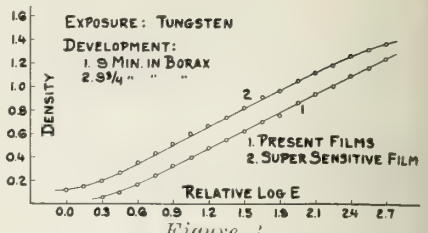



*Figure 3*

the film during development there is relatively little chance of either under or over developing. Errors of the order of 25 per cent in development time will have a much less marked effect on the super sensitive film.

In other words the super sensitive film gives to the laboratory man that one thing which is so important to him and which is colloquially referred to as "development latitude."

There is just one caution which should be mentioned at this time. Due

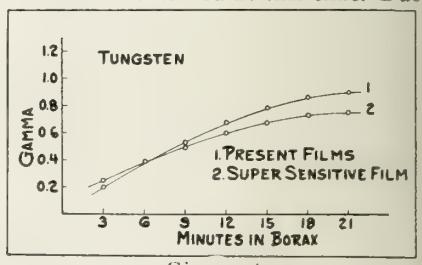



*Figure 4*

to the increased sensitivity of this emulsion, the handling of this film cannot be successfully accomplished unless the illumination from the present safelights is reduced appreciably. The ideal condition under which to handle this film would be total darkness, and no doubt this condition will prevail inasmuch as many camera loading rooms and laboratories which process negative on machines now operate in almost, if not total, darkness.

It is felt, therefore, that this will not work any great hardship on the laboratory. However, this word of caution is considered necessary because of the greater increased speed both to white and to colored light of the super sensitive emulsion.

### What Super Sensitive Does

It is felt that a summary of the outstanding features of the super sensitive film will bear repeating.

1—Super sensitive film is twice as fast to daylight and three times as fast to tungsten light as the present type panchromatic films.

2—Super sensitive film shows 75 per cent more speed to blue light, 200 per cent more to green light, and from 400 to 500 per cent more to red light.

3—Super sensitive film exhibits an appreciably softer characteristic than present films. For the same time of development the super sensitive film gives lower gammas. This makes it advisable to develop the super sensitive film longer if the same degree of contrast as now accepted is still desired.

4—Super sensitive film must be handled at a much reduced light intensity in the dark rooms.

# Radio Pictures Using Safe Device in Place of Ramshackle Parallels

A NEW-FANGLED portable motor-driven parallel or camera platform is now in use at the Radio studio in Gower street. It is the design of W. V. Johnson, the studio electrical chief.

The parallel consists of three platforms which fold one into another. These are extended by means of an electric motor or gas engine fastened to the chassis. Through a reduction gear with a ratio of 100 to 1 the apparatus unfolds like a telescope.

The tower has been strongly built, so much so that twelve men and four cameras may be carried with entire safety. Both sets of wheels are steerable allowing for moving the tower in any desired direction without loss of time. This factor makes the new equipment of particular value in outdoor work.

Cameramen have been especially interested in Johnson's contribution to the safety of photographers. For so many years at times they have been expected by callous directors to mount rickety parallels placed with entire disregard of safety to life and limb that they are bound to welcome any device that will lessen risks heavy enough under the best of circumstances.

### *When the Film the Builder Rejected Proves Funnier Than Scenario Anticipated*

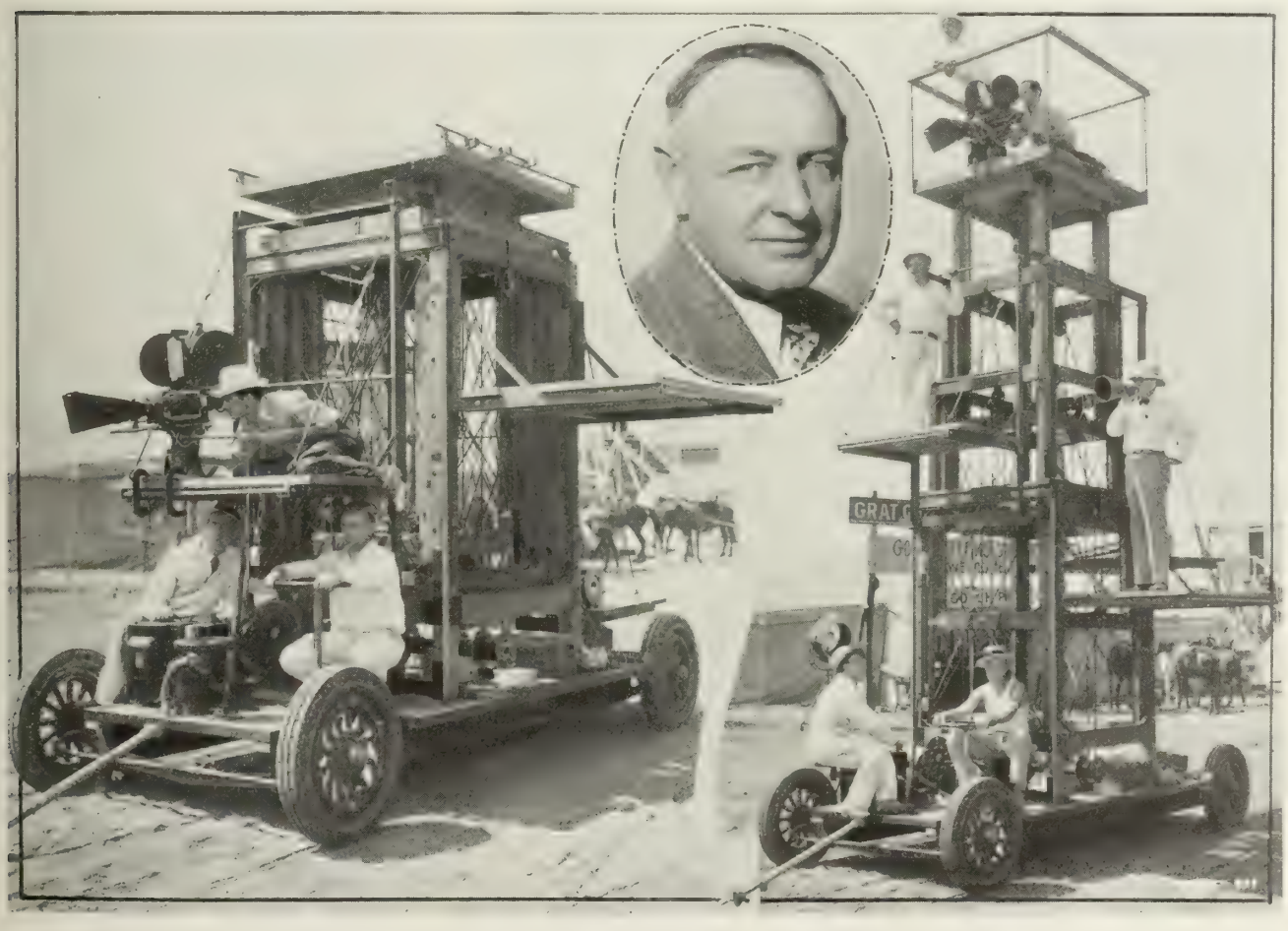
FOR the entertainment of studio guests as well as players Mack Sennett has had compiled a print entitled "Mistakes." Few scenes are recorded as the director would have them until they have been rehearsed several times. Then as a rule someone in the sequence will slip on his lines with the result the scene has to be begun all over again. This, of course, is in order to assure unbroken continuity when the finished product reaches the screen.

It sometimes happens a player will develop particular difficulty in uttering or remembering a certain line in the exact order in which for story purposes the powers that be have decided must be the rule. Generally when a player has stumbled two or three times on the same trap his patience is somewhat frayed—if he does not experience a humiliated feeling each time a slip comes the director calls a halt it is something very close to it.

Under these circumstances a player usually is as frank in expressing his sentiments as it is possible for one human to be. Not always is his language polite. Far from that. Explosive it is sure to be. The women are as prone to declare themselves as the men when they find they have stopped the show—and often with entire unconcern as to surroundings—with post mortem results that in their cases are even funnier than those of the men.

So the producer delegated one of his cutters to look over his specimens of "the face on the cutting room floor" and see what could be assembled.

Even to the stranger who knows nothing about the picture that had been in the making or even the identity of the players affected the screened contretemps frequently are responsible for more mirth than the approved completed comedy could have been.



*Portable motor driven parallel or camera platform designed by W. V. Johnson, electrical chief at Radio studio, showing it in collapsed form at left and fully extended on the right. Inset, Chief Johnson.*





# With Shackelford in Gobi's Desert

By JAMES SHACKELFORD

IN my four trips with the Roy Chapman Andrews expeditions I have covered over 25,000 miles in Asia. Our outfit usually consisted of 125 camels, eight motor cars and about forty men, the latter including, besides the regular staff, a crew of twelve to sixteen Mongol camel men and about the same number of Chinese servants and helpers.

The camel caravan provided our movable base and carried food for the men and gasoline, tires and extra parts for the motor cars. After making contact with the caravan and taking off supplies to last us for three or four weeks, and while we were exploring an area of from 50 to 200 square miles, our camels would move on to a predetermined spot.

We were able to cover as much distance in a day with the cars as our camels would do in a week, depending of course upon the topography of the country. Our caravan might travel in a direct line, whereas our cars might have to detour many miles, and at times we were forced to leave the cars and use the camels on side trips in country impassable even for a horse.

Outside of fresh meat we not only had to carry all our food, but enough to last from four to six months. On some of our trips we were out of communication with the outside world for months at a time. Once in the Alashan desert when camped along the route of Marco Polo we sent out mail by Sven Hedin's caravan as it was re-

(Continued on Page 24)








## *Story of the Pictures*

t panel, reading down—Our farthermost camp on the thwestern edge of the Gobi, 1200 miles from Peking. camped on this lake for several weeks and found a inge kind of fish here that used to come up out of the er at night and feed among the rocks along the shore— camel caravan arriving at the Flaming Cliffs in the ley of Shabrach Uau where the 10,000,000 year old osaur eggs were found and incidentally it was in this ley where we discovered the "Dune Dweller," a primitive e living in this spot 20,000 years ago.—Our camels cross- ing the sand dunes on their way to water.

ht panel—Our camel caravan resting in the sand dunes. elevation here is over 7000 feet and the Altai mountains the background rise to a height of over 14,000.—On our t day up after leaving the end of the railroad we were ompanied by the American Minister to China, and as we e passing through country controlled by bandits the nese authorities insisted upon a military escort. In the tance can be seen the old watch towers, outposts of the at Wall of China, built over 2000 years ago, which were d as signal posts to convey information of the approach Tartar enemies from the north.—At a meeting place with caravan where we took off supplies, showing part of one our camps. The boxes are numbered and contents cata- ued. The T-shaped units are cases of gasoline, six cases of ten gallons each making a camel load.

ver Left: After a season in the Gobi our motor cars sing a small Chinese walled city on the return to Peking. st Chinese towns are walled to keep out the brigands, the es being closed at sunset and opened at sunrise. Right: desert steed. This is the Bactrian or double humped nel which often grows to an enormous size. It is capable carrying half a ton for limited distances and will carry a quarter of a ton on long treks.

per—Left: The last outpost, a day by motor car from end of the railroad. This telegraph station is on the il between Urga and Peking. Urga is the capital of Mon- ia. Right, a typical Mongol habitation. The full grown the flocks are kept in the stone corral and the young are t in the yurts or felt tents at night, the animals sleeping on one side of the yurt and the natives on the other.



# Looking In on Just a Few New Ones

By GEORGE BLAISDELL

## CITY LIGHTS

*Rollie Totheroh, Cameraman*

HAVING in mind the fact that Charles Chaplin spent more than two years in the making of "City Lights" and in view of a remark he made to the first night audience at the new Los Angeles Theatre opening it would seem that off the screen as well as on it he still is the premier comedian. He had just been presented to the house by Conrad Nagle, who in closing had made reference to the player's inexhaustible imagination and perfect technique.

"I thank you for your appreciation," the speaker responded when he could make his voice heard. "You know if I had had a little more time I would have tried to make 'City Lights' a better picture."

Nevertheless it had been a pretty good picture at that. Chaplin's followers have not been trained to expect so much in the way of a plot. They want one thing above all else—and that's Chaplin.

Paraphrasing the old-time miner who declared there was no bad whisky, although of course some whisky was better than others, legions of picturegoers will testify that there is no such thing as a bad Chaplin. Of course, some are better than others.

"City Lights" will not qualify as the comedian's best or greatest, but it will serve.

So far as concerns the matter of no dialogue, the subject as a maker or unmaker of precedents is without value. What the trade as a whole may have overlooked is that what Chaplin does cannot with safety be construed as a criterion in charting the course of any other actor, male or female.

If any doubt existed on this point, the remarks uttered by actors and producers before the microphone in front of the theatre that evening would have resolved it. And when an actor concedes quality to another actor, he pretty near means it. Chaplin's first position not only was admitted but emphasized.

To see Chaplin again on the screen is like the homecoming of a long-absent friend. One chuckles and laughs, even breaks right out and lets go regardless of the painfully sedate neighbor unable to understand how such an absurdity could cause such an explosion.

All of the famous mannerisms are here and also some of the old tricks. There's one where a whistle is lodged in his throat, to the great annoyance of the speaker of the moment.

There was real mirth on the part of the first night house, one made up almost entirely from the trade, when in perfect synchronization with the lips of a woman speaker there came a series of squeaks reminiscent of the product of an exceedingly defective recording or reproducing system.

The occasion was the unveiling of a figure of Justice, and the same rule was the order when Henry Bergman, as orator of the day, also began his speech. It was the first laugh of the picture; no further chiding of the talkers was indulged in.

The second came when the comedian, in getting down out of the lap of the goddess, where he had been "carrying the banner," fell afoul of the sword of justice and was speared from stern to stem, thereby being unable uninterruptedly to maintain his footing and stand at attention out of respect to the national air.

Chaplin gave full recognition to other players in according opportunities. Harry Myers, as the millionaire who when drunk was unable to do enough to display his regard for the tramp but who when sober refused to recognize him, contributed much to the fun.

Virginia Cherrill won the admiration of the house right from the start. As the blind girl she was most effective. In the short dramatic sequences she had her full share of the stage, especially in the concluding scenes.

Here the tramp, at the lowest ebb of his fortunes, discovers in a flower store the girl he had helped, now able to see. It is a strong situation, with the girl unaware of the identity of the benefactor she had believed wealthy.

Others in the cast are Florence Lee as the grandmother, Allen Garcia as the butler and Hank Mann as the prizefighter.

Chaplin was assisted in his direction of the picture by Henry Bergman, Albert Austin and Harry Crocker.



*Maurice Kains slips into the desert and north of Palmdale snaps this shot of a joshua tree group*

## LIGHTNIN' (FOX)

*Chet Lyons, Cameraman*

IF the Fox company continues in future to display in the choice of Will Rogers' stories the same excellent judgment it has shown in the recent past it would seem that but one result will be possible: the lifting of this busy man from Oklahoma into the front rank of screen attractions.

Indeed, considering his newspaper work and his radio talks as well as other activities in conjunction with pictures it would be difficult to name a person who will match him in the number of Americans with whom he establishes contact.

"Lightnin'," recently released by the Fox company, will go far to intrench Rogers in the hearts of his admirers. While Frank Bacon wrote the play with himself in mind as Bill Jones he might well have been thinking of Rogers mellowed by a dozen years of added experience with the world.

Certainly it is a whimsical, tender interpretation the humorist gives us of the shiftless husband of the go-

getting head of the hotel on the border line of California and Nevada. Rogers not only soft-pedals on the drinking proclivities of Bill Jones; beyond a single instance in which he surreptitiously corrals an unguarded bottle and untouched so far as he is concerned slips it into his pocket there is no evidence he knows the taste of liquor.

While the screen abstention will result in less robust fun for the worldly minded there is no question the producer or whoever is responsible for the policy adopted displayed the part of discretion. Probably Rogers himself had much to say about the matter.

Louise Dresser shares honors with the star. She is one woman player who always seems more concerned about playing the part as its designers intended rather than sacrificing the characterization in order she may "look pretty."

Helen Cohan is the charming daughter of the Joneses and well plays her part. Joel McCrea is John Marvin, the law student and mentor of Bill in his fight to hang on to his property. McCrea acquits himself most creditably.

One young man who will create attention is he who is cast as the husband of the divorcee and who follows her west to induce her to change her mind. His front elevation would seem to indicate favorable attention. Reference is to Rex Bell, not unknown to casual first page mention recently as the friend of one also not unknown to regular first page mention. After seeing the boy the fondness for him of the first-page girl is quite understandable.

Then there are J. M. Kerrigan as Lem Townsend, a judicial judge even as he seems to be versed in the ways of the lover; Jason Robards as Thomas, an unscrupulous lawyer; Ruth Warren as Margaret Davis, who upsets the court or rather the spectators by reminding the judge of a thing or two; Frank Campeau as the sheriff; and Luke Cosgrave as an attache of the hotel.

Henry King directed with fine skill and judgment a picture that ranks high in entertainment qualities with a sequence at the end that steps quickly from the realm of comedy-drama to straight drama of the stern variety—and to the possible accompaniment of a lump in the throat.

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### THE DEVIL TO PAY

*George Barnes and Gregg Toland Cameramen*

DELIGHTFUL is the word indicated in speaking of Ronald Colman's "The Devil to Pay," produced by Sam Goldwyn and shown during February at the United Artists Theatre in Los Angeles. If the dialogue as well as the story Fredrick Lonsdale here gives us is a fair specimen of English humor then indeed has that particular something been scandalously maligned in the past.

And it must be added that if Barney Glazer, who adapted the work for the screen, did nothing to enhance the humor—which is unlikely—then he had the unprecedented motion picture discretion and courage to leave it alone.

The whole tale sparkles to the eye and crackles to the ear. It is sophisticated classicism that the lower order of wisecracker will "get the first time," even as he marvels at his own unexpected perspicacity in grasping these "fast ones" of the erudite.

It is a new Colman that will be noted by those who for one reason or another have not seen him in recent years. He has grown marvelously in his elasticity, in his adaptability to lighter, even frolicsome, roles—and "The Devil to Pay" in many ways is a continued frolic.

There's drama, too, interspersed in the story—surely enough serious stuff of the kind that gives birth to suspense—but the characterization of Colman runs true to form, the auditor speedily is lifted out of the uneasy chair and again is in holiday mood.

Several players notably share the honors with Colman. One whose portrayal is outstanding is Frederick Kerr, who draws for us the part of Lord Leeland, father of irresponsible Willie Hale, the likable ne'er-do-well at the top of the cast. He's just simply great, that's all, as any man who ever had a son or hoped to have one very likely will agree.

The women bulk heavily in this story. Loretta Young has the part of Dorothy Hope, who falls in love with Willie when she first meets him on the morning preceding the evening when her engagement otherwise is to be announced formally.

Florence Britton is seen as Willie's sister, who, like her own father, is fond of Dorothy and does nothing to hinder the furthering of the new acquaintance. Myrna Loy is Mary Cragle, reputable actress friend of Willie who breathes dire things against any one even threatening to come between them. David Torrence is the almost irreconcilable father of Dorothy. These and others are most creditably chosen for their appointed work.

George Fitzmaurice directs this story of English life---and does it with such finesse that the average American will emerge from under it without experiencing the feeling that somehow the King's English must be a foreign tongue. In this connection Ivan Simpson is credited as dialogue coach.

Richard Day is art director---and his department is an added factor of merit in the production.

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### TRADER HORN

*Clyde De Vinna, Cameraman*

FOR the second time at least in recent years the Metro organization has gambled in a big way on its judgment as to the inherent picture qualities in a story. The first instance was "The Four Horsemen." The second is "Trader Horn."

The late Marcus Loew publicly made the statement more than once that his theatre organization was all set to throw Metro Pictures overboard as an impossible investment when the decision was reversed following the phenomenal success of "The Four Horsemen."

If during the mild furore over the story of old man Trader Horn there was any wild bidding on the part of producers to secure the screen rights

*(Continued on Page 36)*



*Here is what Mr. Kains describes as a Grandfather Joshua, photographed in the same colony as was its companion picture*

# Dirt and Scratches

CONDUCTED BY IRA HOKE

***Whatta Whopper***

A certain movie star we know jokingly gives this as her definition of a press agent.

"A press agent," says she, "is a smart Hollywood boy who can take a fragment of truth and make a large convincing lie."

—: :—

***Gentlemanly Profession***

Tillie—Pappa is immensely glad to hear that you are a cameraman.

Maury (proudly)—Is he?

Tillie—Oh, very! The last of my boy friends he tried to throw out was an amateur boxer.

—: :—

***Hold 'Er Newt***

Hatto Tappenbeck, who recently photographed Europe from Aberdeen to Zossen for Fox News, says their propertyman once imbibed too freely of Tuscany wine and then kept his shoulder against the Leaning Tower of Pisa all night to keep it from toppling over.

—: :—

***Ain't Love Grand?***

Bob McLaren—Why does a redheaded woman always marry a meek man?

Bob Bronner—She doesn't. He just gets that way.

—: :—

***A Sure Thing***

Art Reed says a chorus girl who lives in his block is in love with the postman, so she writes herself a note every day to make sure he will call on her.

—: :—

***Police Upholster Wagon***

News item: During the parade on Hollywood Boulevard one of the covered wagons was lost, but was later recovered by the police.

—: :—

***Another Amendment***

A certain druggist we know who has been selling whisky and gin since 1920 was arrested last week for using oleomargarine on his soda fountain sandwiches.

—: :—

***Sound Department Notice***

First Negative Developer—My assistant whistles while he works.

Second Negative Developer—You're lucky. Mine only whistles.

—: :—

***100 Percent I. A.***

Henry Prautsch was waiting in the living room of his girl's home the other evening while the sweet young thing was completing her hairdressing, etc., etc. Henry, to pass the time, engaged her kid brother in conversation.

Henry—Is Betty your eldest sister?

Kid Brother—Yep.

Henry—And who comes after her?

Kid Brother—You and a Lab man and an Electrician.

—: :—

***Better Late Than Never***

Fresh Assistant (to second cameraman)—I suppose the boss was annoyed when you told him I was leaving next week?

Second Cameraman—I'll say he was. He thought it was this week.

—: :—

***Sign of the Times***

Sign on collegiate auto: "Drive Slow. Death is so Permanent."

***Slightly Diffused***

Hon. Howard Hurd,
Business Representative,
Location 659.

Hon. Sir & Dear Brother:

To day I make terrible un-focus of scenery being shot by my Hon. first cameraman. I am very first class Japanese asst. & affection my position greatly and my disheartening is immense in this unfocus accident. I am opinion disaster was causing by my unworthy eyes being distracted from lens mounting marks by very beautiful ladies in chorus short skirts being kicked high by dancing.

As full payment membership in Location 659 Union with four stamps in green book in my pants pocket, I make unworthy but heartily plea to Hon. Bus. Rep. to please introduce new rule to compel chorus ladies to wearing blue overalls like cowboys, so camera assts. with green cards do not misfocus scenery of camera. I am certainly producers will welcome this new law as because blue overalls are much cheaper than silk stocking and last very many times longer.

My Hon. first cameraman is considerably angry with me becausing of misfocused scenery. Hoping you are same I remain,

I. CHEEKEE KOKO.

***You'd Be Surprised***

Laboratory Man—I hear that Mamie, the cutter girl, is marrying that X-ray photographer.

Sound Man—Oh, Yeah? What can he see in her?

***Suppose Again***

Cameraman—Jimmie, go and fetch the oldest camera in the vault for this test.

Assistant—Why the oldest one, Boss?

Cameraman—Wear out the old ones first. That's my motto.

Assistant—Well, Boss; then suppose you fetch the camera.

—: :—

***Whatta Lotta Nerve***

Cameraman—You just had two weeks between pictures. Why do you wish the day off tomorrow?

Assistant—Well, you see, boss, I met a girl last week and we had planned to get married tomorrow, and I would kinda like to be there.

—: :—

***A Born Diplomat***

Cutter Girl—How old do you think I am?

Cameraman—You don't look it.

—: :—

***These Hard Times***

Jimmy the assistant says there are only twelve months of the year in which it is unlucky to get married.

—: :—

***Gold Digger***

A chorus girl can't always live on the salary she gets, but it helps a lot.

## *Paris Has Rental Studio*

Trade Commissioner George R. Canty of Paris reports that at La Garenne, just outside Paris, a new sound-film studio has been opened, which is to be rented to producers. It is insulated by an American (Banroc) system, and equipped with Petersen-Poulsen sound recorders.

## *So the Deaf May Hear*

Three more theatres have contracted for the installation of Western Electric audiphones to aid the hard of hearing to enjoy talking pictures. They are the Million Dollar Theatre, Los Angeles; the National Theatre, Louisville, and the Fox Wilshire Theatre in Los Angeles. Each is being wired for thirty seats.

## *American Displaces Klang*

According to certain reports Yugoslavia now has 31 wired houses in 21 cities. It may be noted that a Klang-film set has been taken out of the Europe Palace Kino, Zagreb, and replaced by an American set.

## *Ufa Expanding*

Ufa has commenced the construction of a film copying institution to complete its production plant in Neubabelsberg. This, it is stated, is only the first step toward an important extension of this plant.

# Cream o' th' Stills



*"Quien sabe?" ("Who knows?") asks this well-remembered character man of another decade when Paul Grenbeaux just before transferring these striking features to a photographic plate asked a leading question*

# Cream o' th' Stills



*Up in the Yosemite Mack Elliott shoots this brilliant reproduction of towering El Capitan, its frowning and sheer walls reflecting the rays of the photographer's best friend—Old Sol*



*William Grimes shows us the Grand Canyon, not only those portions of it near the camera but with almost equal clearness catches the erosions at the crest of the gulch in the far distance*

# Cream o' th' Stills



*Emmett Schoenbaum takes pleasure in teasing his fisherman friends, the chasers after trout, for example. Here is one of his favorite irritators, this view of Tioga Lake at the summit of Tioga Pass*



*Otto Dyar records the slow devastaton of Father Time as he found it in Monumental Valley —aided and abetted by old man Water as persistently and inevitably he keeps right on seeking his level*

# Cream o' th' Stills



*Here's one of the stately treasures brought out of Antelope Valley by Ned Van Buren. The artist specializes in desert stuff, of which fact this subject is an eloquent partisan in confirmation*

# New Universal Laboratory Opens

## Half Million Dollar Structure Represents Two Years Preparation and Contains Latest Advances in Equipment



*C. Roy Hunter*

UNIVERSAL's half million dollar two-story and basement laboratory, on the designing and construction of which C. Roy Hunter and his associates have labored for two years, was formally opened February 16 for business. While not entirely completed at that time, many of the departments were functioning.

The structure as an institution represents not only all the most approved appliances known to outside laboratory progress but also the last word in Universal's own advance in a department of film work that for years has been known as that studio's chief specialty. The laboratory, which in itself covers an area 75 by 117 feet, really is three buildings in one, as included in its operation and joined to it are the camera and negative cutting departments.

Notable among these devices will be the Hunter-Pierce developing machine. Of these there will be eight, two rooms containing three each and the third two, these latter of different design. Any one of the six has a capacity of 7500 feet hourly for either positive or sound track and of 3500 feet hourly for negative. These figures mean that each machine in a full 24 hours would handle 180,000 feet of positive.

At the present time it is not planned to crowd these machines, the schedule calling for alternation of use in this equipment, thereby allowing full opportunity for maintaining the highest degree of efficiency.

### May Add Two Stories

Each machine is attended by one man, with a foreman in charge of each unit of three. Universal is not at this time making release prints on the studio lot. Provision has been made in the laboratory's construction plans so that if in the future there may be a change of mind in this respect two more stories may be added without necessitating any structural



*Universal's new laboratory and its entire personnel*

safety as well as convenience in the handling of film has been incorporated in the designs. Between the inspection room and the raw stock storage vault, for instance, there are heavy steel doors. The end of the vault opposite the entrance faces a funnel or chute leading to the wide world. By the side of the heavy door leading into the vault is a breakaway cardboard door to the same outside in case for any reason it be necessary for some one to use it.

One of the features of the building's design is the avoidance of the necessity or possibility of stacking large quantities of film in workrooms. Full use is made of dumbwaiters for conveying film from one department to another, with the routine so arranged the film never doubles on its appointed track.

Another major factor in the laboratory is the generating plant in the basement which supplies juice for the lights in the developing and printing machines as well as for the illumination of the structure. This plant is powered by a Diesel motor. In the rare event anything should go wrong with the Diesel the power automatically is switched to an outside Edison line. Against the most remote contingency both of these simultaneously should be thrown out of operation there still remains for instant use the studio generating plant on which to call.

### Company a Builder

In pursuing its policy of doing much of its own manufacturing—the larger part of the studio's reproducing equipment for its own projection rooms was made right on the lot—the company has built besides the developing machines its optical printers and special duping printer.

To prevent entrance of dust into the structure the air conditioning and refrigerating system in the basement supplies a continual air pressure on the exits.

On the main floor is a large reception room and secretarial office as well as the office of the laboratory chief. On the same floor are the optical printer and trick departments, three developing machine rooms, a receiving and shipping department and the continuity room.

In this last named department are prepared for the exchanges the exact details entering into the photographic action recorded on the film. A girl sits at a typewriter placed in front of a glass screen on which from behind is projected the picture to be described.

The operator not only sets forth the details of the action, the particular sounds other than conversation, with the exact language of the identified character, but also the length in feet and frames of each sequence. This data is useful to the exchanges in ordering replacement of film and also for the convenience of censors in examining films. As a matter of fact, the majority of censors require copies of all dialogue. In the continuity room, too, is done the translating into various languages.

### A Three-Way Screen

On the second floor are the printing, assembling and testing rooms for both positive and negative. There are two reviewing rooms, the larger of which is something of a novelty to a layman. Here a wide screen extends across the end of the room. Opposite each half of screen surface is a projector, one interlocked with the other. Here two prints of the same picture may be run at the same time, frame for frame, so comparison between the two may be made.

If it be desired to project a picture on the full wide screen a center projector is geared for that purpose.

On this floor also is the film cleaning room, where are situated the polishing and waxing machines for negative. Here, too, are the edge numbering devices, something out of the ordinary.

The air in the drying chamber is automatically controlled to within a single degree for both temperature and humidity and the developing solutions are maintained within a half degree. A recording hydrometer keeps close tabs on the situation at all hours.

Robert Pierce, laboratory superintendent and associated with Roy Hunter in the development of film devices, has his office on this floor. Here, too, are the two Dupont processing machines for protecting the coating of celluloid on sound pictures.

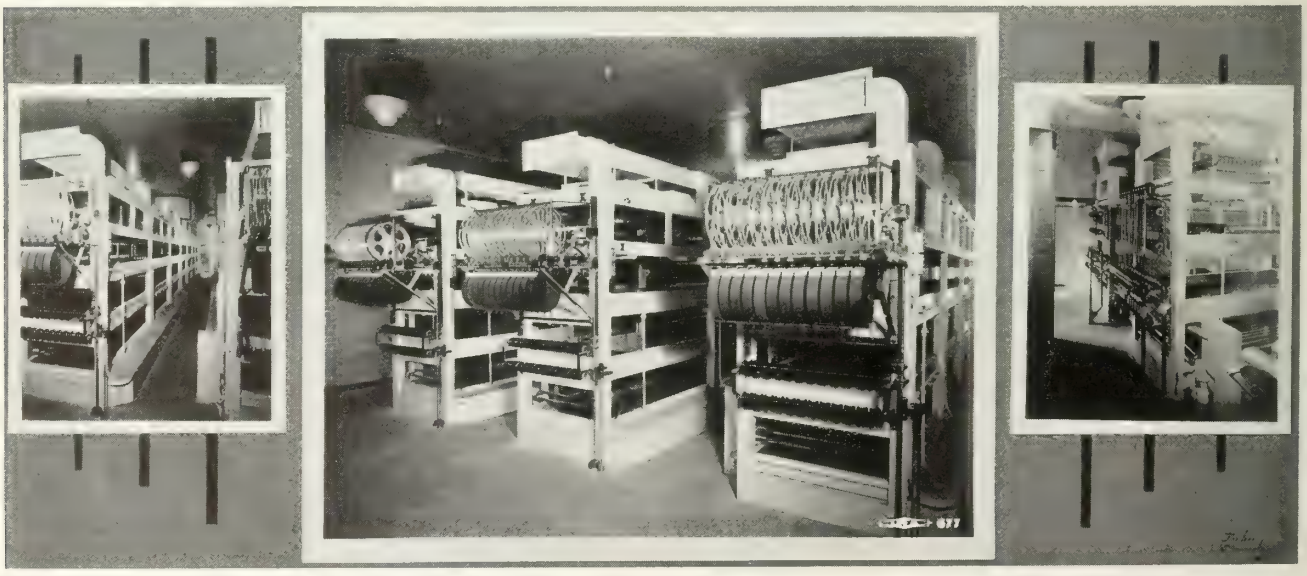
In the gamma room are conducted all tests and checking of film for consistency and sensitivity, etc. One of the interesting machines in this room is the Ybarrondo motion picture film lightometer. What it will do is not for a layman to describe—but it is plenty.

In the basement are twenty-five tanks ranging in capacity from 200 to 600 gallons. Three of the larger mixing tanks are glass lined—but the glass is burned into the metal. There is a testing room for all chemicals. Two large oil burning boilers supply heat.

In the Diesel generator room one of the walls is lined with remote control switches. Every known precaution has been taken to avoid the possibility of creating a spark which has not been properly introduced.

A passenger elevator automatically operated contributes to the convenience of employes.

On March 16 of this year Mr. Hunter will complete fifteen years in the service of Universal.



*At the left is the walkway between the Hunter-Pierce developing machines. In the center is the loading and receiving end, and on the right is the return end showing the film travel from tank to dryer.*

# *Faster Panchromatic Negative Film Being Produced by Du Pont Pathe*

THE Du Pont Pathe Film Manufacturing Corporation announces a new high-speed panchromatic negative. The product, according to the official statement, retains the same "color balance, fine grain and latitude of the former negative, and the extreme sensitivity allows a material reduction in lighting."

Dr. V. B. Sease, director of the Du Pont Redpath Laboratory in the East, remarked just prior to his return home after a month's visit in Hollywood that the company long had felt the industry would be better off if it were required to employ less lighting, not so much for the saving of current, although that was an item, but for the added comfort of the workers on the stages.

It has been the objective of the company, Dr. Sease said, to secure a faster emulsion without changing color balance, grain size or the latitude which it had been felt was so desirable in the negative.

Furthermore, the doctor said, the increase in speed affected the cameraman's factors only in so far as he was required to adapt himself to new levels, as he is working on the same product.

There is sufficient stock of the new high speed panchromatic on hand for testing purposes, the doctor said, adding that one company was going into production with it. Already some of the stock had been sold for special work, like night shots and Broadway stuff.

### *Hunter Goes on Tour*

C. Roy Hunter, in charge of the sound department at Universal studio, will leave for the East on March 7 on a trip which will take him to every large film laboratory and releasing plant in the United States and Canada.

His purpose will be to discuss the new Hunter - Pierce - Universal film processing equipment. He also will visit the Eastman, Agfa and Dupont factories in connection with a new processing idea, now being worked out in the Universal laboratory.

"If successful," says Hunter, "this new plan will revolutionize present film processing. This method necessitates an entirely new type of film and will not only improve film quality but will reduce costs in many ways."

### *New Sound Reproducer*

Gaumont - Franco - Film - Aubert announces the production of a new sound reproducer, the Radio-Junior. This apparatus, which presents the best features of the Ideal Sonore Gaumont and the Radio Cinema projectors, is designed for small halls. It will be sold outright, including installation, at a price which is not yet named. Incidentally Louis Nalpas also has announced a Junior apparatus.

### *Sound Pictures and Business*

J. E. Otterson, president of Electrical Research products, was guest speaker before the Illinois Manufacturers' Association at the La Salle Hotel, Chicago, February 27. His subject was "Sound Pictures in Business."

### *To Exploit Color*

A company has been founded under the name of Societe Cinechrome, with a capital of 55,000 francs, for the exploitation of a color film invention. The founders are Raphael Weill and Eugene Rivoche.

Another French company has been organized under the name of Cine-Photo-Monde, for the exploitation of a technical photographic invention by Emile Pelliccioni.

### *Weekly Joins Federation*

British Movietone News, Limited, has been elected member of the Federation of British Industries. It is thus the first newsreel company to become a member of the Federation.

Audio-Camex

Sound-on-Film Recording System

Originator of

Direct Current Interlocking Motors Operating on B Batteries

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# Where Death Stalked



*Alvin Wyckoff*

ALVIN WYCKOFF has returned from a journey into Death Valley bringing with him two reels of film in Multicolor, a goodly number of reels of 16 mm. film and also many still negatives.

Behind the trip was the fundamental thought of demonstrating how completely modern invention and perseverance have subjugated the terrors of one of the world's worst spots.

Among the personal stills shot by the president of the west coast International Photographers we have made selections for reproduction on this page. In the left panel, reading down, is (1) a view from Zabriskie Point; (2) what was the bank of Rhyolite, one of the ghost boom towns near the valley which had a population at one time of 5000 persons; (3) large deposits of borax near Furnace Creek Wash; (4) gorge in Golden Canyon the colors of which undergo changes according to the sun.

In the panel on the right are (1) a scene of Furnace Creek ranch, below sea level, on which are grown what are reputed to be the finest dates in the world; (2) Johnny Mills, who has lived on the desert for 34 years, is explaining to a tourist all about the salt pool shown in foreground; (3) tramping a mile over rough country of glasslike sharpness from the above pool back to the roadway and automobiles; (4) veranda of Armagosa Hotel at Death Valley Junction.

In the upper row are (1) Furnace Creek Inn with swimming pool about 30 by 75; (2) view from veranda of hotel; (3) view from steps of Furnace Creek Inn overlooking valley; (4) Death Valley Scotty's castle, representing the expenditure of several million dollars and situated seventy-five miles from a railroad station.

The lower row contains (1) borax deposits; (2) guest house at Death Valley Scotty's; (3) Golden Canyon, a few miles south of Furnace Creek in Black Mountains; (4) entrance to Golden Canyon from Death Valley.









# Luxury Now Reigns

The Multicolor subject was shown at the Eastman theatre in Santa Monica Boulevard following its assembling, its fidelity to the original being complimented by several persons in the small audience intimately acquainted with the territory.

The picture opens with a sunrise in Death Valley. There are quite a number of views of Death Valley Junction and of its Armagosa Hotel with its corridor as long as a good golf drive.

Then the camera is taken to Dante's View, where from an elevation of 6000 feet the Valley slips down to a point 310 feet below sea level. There is a panoramic shot of the Black Mountains from Zabriskie Point. Then comes a shot of Furnace Creek wash, the old trail of emigrants in the early days.

There are views of Twenty Mule Canyon, of Golden Canyon, of the Devil's Golf Course with its fifty square miles of salty crust running in thickness from 25 to 500 feet. There is an interesting shot of one of the salt pools, perhaps ten feet in circumference, the result of the air perforating the surface and allowing the water to come through.

Death Valley Scotty's castle, situated near the northern terminus of this 150-mile strip of sand and 75 miles from any railroad, is shown. Nine years already have gone into the building of this structure for the furnishings of which the markets of the world have been drawn on. One of the features of the castle is a pipe organ, said to be one of the finest in the world. Guests in any room in the house may tune in on it or they may tune out.

Independent of the main structure is the guest house, most luxuriously fitted and furnished.

Flashes are shown of parts of the sixty square miles of shifting sand dunes. There are many shots of Stove Pipe Wells Hotel, noted for its excellent meals and real hospitality. The hotel and its bungalows are the result of the work of its managers, Mr. and Mrs. Eichbaum.

One of the features of the subject is the Furnace Creek Inn, situated on the eastern side of the valley on sea level and at the foot of Furnace Creek Wash. Miss Kathryn Ronan is the hostess responsible for an atmosphere of comfort and hospitality equaling that of any hotel of which he has knowledge, declares the cameraman.













# Stills Are Not Affected By Talkers

## Remain Only Effective Means of Conveying to Exhibitors Chief Characteristics of Films Offered for Showing

*By "A Tripod Man" in London Bioscope*

THE arrival of the talking picture has disorganized most things in the film trade, but it is surprising how little they have affected the work of the "still" cameraman. In the old silent days the still was perhaps the chief selling aid of the film salesman.

With a bundle of these in his pocket it did not very much matter whether the exhibitor had or had not seen the trade show of the film in question. Here were the high lights of the film. Here were some of the comedy situations; here was the chief comedian in this or that plight.

On the whole the stills *did* give to an experienced exhibitor a pretty fair idea of what might be expected in the film itself. They gave him an inkling of the scale on which the production had been staged. They gave him several useful hints as to the general character of the story. He could pick out pretty clearly what were the chief selling points of the film in question, so far as his public was concerned.

### Breaking "Still" Man's Heart

A still of Mack Sennett's beauties was a fair indication how much was to be seen of the latest captures of that connoisseur in female beauty. A still of the daring climax of the comedy told him that here was a film which had all the elements of knock-about relief and excitement. It became a matter of terms.

But here are the "talkies" on us and, to date, more than 75 per cent. of the value of the talking film has lain in the quality of its talk. What is the use of a still photograph to a film of this kind? How can it sell a film to an exhibitor when the chief attractions of the film are not photographable? How in all the world can you expect the still photograph to make a snappy selling still of a modern talking picture?

Most of the time the dialogue—witty as it may be, takes place with the characters standing heavily about, simply talking at each other, or what is worse listening to each other. I have known a still cameraman watch in anguish the process of a production for over a third of its length without finding one incident which offered him a reasonable chance.

A few close-ups of attractive faces, a few portraits of the leads, yes, these were possible. But any still picture with a punch in it seemed frankly impossible.

Put yourself in the still cameraman's place and compare these noisy groups of almost stationary actors with the sort of material provided, say, in the older type of Ford Sterling comedy.

When Mabel Normand was dragged by the legs, face downward, through two feet of greasy mud, there was a chance for a still that exhibitors would look at twice. Most of the old silent stories aimed deliberately at a series of striking situations which were necessarily pictorial, since there was nothing else to rely on.

### Stills More Important Than Ever

But take a modern comedy of manners or a story of misunderstanding. The whole point of the situation depends on a slow development which has been carried out almost entirely by talk. Even when the climax comes it may consist of a spoken sentence rather than a pictorial gesture.

Even the showy film with spectacular settings rarely offers more than a chance for some effective views of the set and some static groups of pretty girls. From the still-taker's point of view, nothing ever seems to happen.

In the circumstances, one would expect to find that the still had rather fallen off in favor as a selling aid; but a little inquiry shows that this is not so. Stills today are, oddly enough, not less important, but more so, than in the old silent days.

Of course, there is a reason. In the first place, exhibitors are still mainly influenced by the pictorial side of a production. In the second place, the very impossibility of conveying any vivid impression of the talking elements in any given film has thrown the renter back, more sharply than ever, on to his stock of stills.

### "Stills" Should Tell Story

The other day, in conversation with a well-known publicity chief, I asked him what he thought was the chief requirement in an effective still. "It is difficult to say," he said. "You might just as well ask me what is the chief requirement in a successful film. But generally I try to secure stills that do tell a story, that have a suggestion of an intense situation, that suggest amusing or exciting developments and sequences. If in addition to these I can get a reasonable amount of what is tersely called 'sex appeal' and also of appealing romance, I think I have been pretty lucky in my object.

I know that these stills will create a good impression on the exhibitor if he has not seen the film, that it will recall the action of the story vividly if he has been to the trade show and that they will shout the virtues of the production in every foyer and newspaper in which they are exhibited.

"I should hesitate to say which is the most important single feature in a still. Sex appeal of the right kind, with restraint and discrimination, is undoubtedly a big puller, but action and excitement run it very close. A still showing Harold Lloyd hanging precariously from a broken clock face 200 feet above a busy street hits the bull's eye every time. You are not



*Indicating return of studio activity we see here tangible evidence that the worst is over. The picture shows the delivery of part of an order of 107 Laco lites to Radio Pictures, or an addition of a half million wattage to the plant's former equipment*

quite so sure about an audacious sexy still. It may attract one patron irresistibly, but it is just as likely to leave another cold.

The best stills of all, of course, are those associated with action comedies of the Harold Lloyd or Lupino Lane types, stills showing thrilling foolish incidents with apparent realism. Of course, such a film offers the still photographer first-class material, whereas a film which ought to make an even better box-office hit may come along with stills about as interesting as still-life studies of fruit on a sideboard."

**Are "Disc-Stills" Coming?**

I have said above that there was no way of giving an exhibitor any idea of the talking quality of a forthcoming feature. But this is not strictly true. There is no way at present of doing this. You can, of course, cull a few bon mots from the dialogue; but they are usually unimpressive without their context.

In conversation with Hugh Findlay, the able publicity chief of Gaumont British, last week, he outlined a possible development to meet this situation. Disc records are now being made satisfactorily of a flexible light character. They are lasting, take sound impressions fairly well, and can be slipped in an ordinary envelope and sent through the post without injury.

It seems a probable development of the near future that the exhibitor may have a *"disc still"* sent with his pictorial ones—a light flexible record that he can put on his non-sync equipment and run off for his own information and the edification of patrons in the foyer.

**"Stills" and Samples of Sound**

Such a disc could contain attractive excerpts from the musical accompaniment, snatches of interpolated songs or dances, as well as a light commentary on the story, with illustrative snatches of the dialogue.

These records can be permanently in position in foyers or waiting rooms and put in operation by pressing a buttom or striking a match. In this way patrons can hear, either singly or in groups, something of the talking side of the production already pictorially displayed in the stills in front of them.

All things considered, the still photographer may take heart. Not only is he in no danger of losing his job in the meantime, but it looks as though modern tendencies in production will, from now on, begin to give him better material for his pictures. There is certainly no sign of the still itself losing favor with the producing companies; all the evidence is to the contrary.

**Flashlights During Production**

Technically, of course, stills have been steadily improving, though the job of the still merchant on the floor has been a trying one since he has been expected to get satisfactory stills in the studio under difficult conditions. In this connection it is worth while drawing attention again to the flashlights recently described in these columns under the name of Sashalite.

Armed with these, a still-man can walk around a set quietly snapping pictures of action in progress without any of the woodenness due to reposing the artists and any of the usual irritation and delay to directors. At first glance it might be thought that the unexpected snapping of flashlights might be a source of trouble and inconvenience, but in practice it is found that the flash, brilliant though it is, is too brief to have any visible effect on the film record and does not catch the eye of the subject and distract his attention as the old-fashioned powder flashlight would.

***Lens Gone Astray***

The loss of an Astro lens, 25 mm. No. 6548, has been reported. Members of Local 659 are requested to keep this in mind and promptly advise headquarters of any information they may encounter regarding the missing property.

***Edward Frederick Blackburn***

Mr. and Mrs. Edward O. Blackburn are receiving congratulations on the birth of a son February 9 at St. John's Hospital in Oxnard. Mrs. Blackburn and Edward Frederick, the new comer, have made steady and splendid progression.


ANNOUNCING

CINEGLOW



Type T9 Cineglow

The 3 Element Recording Lamp

(patents pending)

*Now for the First Time*

**Optical Recording on Positive Film.**
**Full Modulation Without Distortion.**
**Tremendous Volume—**
**Abundant Exposure.**
**Something New In Sound Recording!**

The three element principle involves the use of a separate ionizing electrode which prevents the lamp from becoming extinguished on the lower wave peaks. This eliminates the harsh and raspy sound quality caused by the "lag" in re-igniting at full modulation, and allows a much higher recording level, resulting in **far greater volume without distortion.**

The **Cineglow** modulates very readily, 171A tubes supplying sufficient power for full modulation with positive stock.

The **Cineglow** will record on positive stock with an optical slit having an effective aperture of .00075 inches. With negative stock the aperture and lamp current can be reduced considerably. The **Cineglow** illumination is proportional to the applied voltage, and once the value of this voltage is determined for the desired exposure, no further adjustments are necessary, even when changing to another Cineglow.

The **Cineglow** can be used in place of a 2 element lamp in a standard 2 element circuit by merely leaving the third element disconnected.

Instruction and special circuits supplied with each **Cineglow.**

**PRICES**

Type T9—6 inches long—$50 each
Type T8 4 inches long—$40 each
Special discounts in quantities.

WAIT FOR OUR ANNOUNCEMENT OF PORTABLE RECORDING EQUIPMENT OF BOTH THE SINGLE AND DOUBLE SYSTEMS.

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Blue Seal Sound Devices, Inc.

128 West 46th Street, New York

# Eastman Announces

## THE GREATEST ADVAN
## THE INTRODUCTION OF

AGAIN Eastman takes a great forward stride in emulsion making, with a motion picture negative film, the importance of which can be compared only with the epoch-making introduction of the first Eastman Panchromatic Negative.

Eastman *Super-Sensitive* Panchromatic Negative, *Type 2*, is now ready for you.

Here are some of its outstanding characteristics:

(1) *It has at least double the speed of previous panchromatic emulsions.* This remarkable increase in speed promises substantial reductions in lighting expense on the set, and added hours of shooting time on location.

(2) *It has an even finer grain than Eastman Panchromatic Negative, Type 2.*

(3) *It exhibits a very decided, and very important developing latitude.* Because of this quality, the industry can be more confident than ever of getting the finest possible results in processing.

EASTMAN *SU*

# E IN EMULSIONS SINCE
# NCHROMATIC NEGATIVE

(4) *There is no increase in price over that of Panchromatic Negative, Type 2.*

• • •

All of the improvements embodied in this new emulsion represent clear gain to the industry. For they have been made without sacrificing or impairing any of the desirable features of Eastman Panchromatic Negative, with which camera men are familiar. True color balance . . . unsurpassed exposure latitude . . . ability to render fine shadow detail . . . tough, wear-resisting base . . . splendid uniformity . . . all these qualities are as prominently present as before.

Eastman *Super-Sensitive* Panchromatic Negative, *Type 2,* represents a real achievement. You will want to become thoroughly familiar with it. The best way to do that is to use it in your next picture. . . . Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

## *SENSITIVE* PANCHROMATIC NEGATIVE

*. . . Type 2*

# Tale of Three-Element Cineglow

## Technical Description of Optical Recording on Positive Film—Full Modulation Is Claimed Without Distortion

By VERNE T. BRAMAN
*Chief Engineer Blue Seal Sound Devices, Inc.*

THE ordinary two-element glow lamp (gas discharge tube) consists of a glass, Pyrex, or quartz tube which contains rarefied gases, and into which are sealed two electrodes, an anode and a cathode. If sufficient voltage be applied to the two electrodes, the gas will ionize and carry current, at the same time becoming luminous.

If now the voltage be varied up or down, the current will vary, causing a variation in illumination proportionate to the variation in current. Thus, if the lamp voltage is modulated, its illumination is modulated proportionately.

This lamp may be modulated at sound frequencies and photographed through a slit on to film to make a sound track, such as is done in a number of recording systems.

Objections to the use of the glow lamp for sound recording have been given as lack of sufficient illumination for use with positive stock, short duration of life, lack of uniformity, and "blasting" when modulated at high volume levels. This last will be gone into more fully later.

Intense illumination can be secured only by the proper combination of certain gases and vapors, which must be extremely pure and at the proper pressure. If all impurities and gases are not completely eliminated from all parts of the tube and tube elements, they are almost certain to manifest themselves later and cause early deterioration of the lamp. Likewise the nature of the gas and its pressure, as well as the material and purity of the electrodes determine the amount of sputter and the useful life of the lamp. Only by careful control of all of these factors can lamps be made with illumination sufficiently intense to expose positive stock, and with reasonably long life and uniformity.

If the voltage applied to the tube terminals be decreased, the current will gradually decrease until a voltage is reached where the current drops from a certain value (say $I_1$) to zero. Let us call this the extinguishing voltage. If, after extinguishing, the lamp voltage be increased, it will not ignite until a voltage somewhat higher than the extinguishing voltage is reached, which we will call the ignition voltage. At this point ionization of the gas is effected and the current suddenly rises from zero to a value (say $I_2$), which is greater than $I_1$.

### The Three-Element Tube

Thus, when the voltage is modulated down to the extinguishing voltage and back again, the current will not exactly follow the voltage modulation, but will remain at zero until the ignition voltage is reached, a hysteresis loop being introduced into our modulation curve. Fig. 1-A shows how this can effect the current waveform at maximum modulation. $I_1$ is the minimum current before extinguishing and $I_2$ the current at ignition. The current remains at zero over a portion of the cycle, introducing a waveform which, due to the extremely sharp wave front or rise in current, is very productive of undesirable harmonics

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Lima, Peru: Edificia Mineria.

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The members of Photographers' Local 659 individually unqualifiedly indorse

**MAX FACTOR'S MAKE-UP**

MAX FACTOR'S MAKE-UP STUDIO HOLLYWOOD, CALIFORNIA

and distortion, causing harsh, raspy quality.

Obviously the only way to prevent this form of distortion is to make the ignition voltage equal to the extinguishing voltage. This is done by introducing a third element into the tube which allows an unmodulated ionizing current to flow at all times, independent of the modulated current flowing between the two normal electrodes. This unmodulated current from the third electrode keeps the gas ionized at all times, so that for the two normal electrodes the extinguishing voltage and ignition voltage are equal, and the hysteresis loop is eliminated. The resultant undistorted waveform is shown in Fig. 1-B.

The distortion shown in Fig. 1-A is mild compared with that of some tubes the author has measured. Certain impurities in the gas and improper spacing of the electrodes cause $I_1$ and $I_2$ to be much more widely separated.

Besides the "lag" in ionization because of the time required for the voltage to reach the ionizing voltage, there is also a time lag in the ionizing of the gas even after the ionizing voltage is reached. This effect tends to accentuate the distortion previously described. By causing continuous ionization, the third element eliminates this effect also, and certain otherwise desirable gases and vapors which are sluggish in ionization can be utilized to advantage.

Fig. 2 shows the appearance and mechanical construction of a Cineglow three-element recording lamp.

The construction of this lamp is simple and rugged, and it is made entirely by machinery, thus eliminating the human equation which is not only costly but subject to non-uniformity.

The circuit for the three-element recording lamp is extremely simple. The two modulated electrodes are connected as in the standard two-element lamp circuit; i. e., the cathode is connected to the negative voltage supply, and the anode to the positive voltage supply through a transformer or inductance and a stabilizing resistance, the modulating voltage being introduced by the transformer or inductance in the usual manner. The third electrode is connected directly to the positive voltage supply through a very high resistance, say one or two megohms, which allows an unmodulated ionizing current on the order of 0.3 milliamperes to flow. This simple addition is enough to accomplish the desired purpose and eliminates all of the undesirable effects previously described.

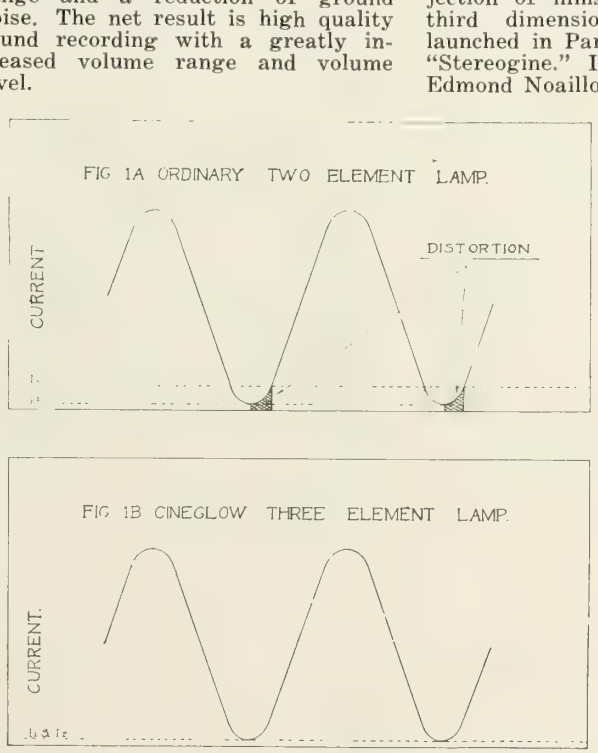
### Effect of Overload

Since the hysteresis loop has been eliminated and the ignition voltage made equal to the extinguishing voltage, obviously any over-modulation of the three-element lamp will result in only a flattening of the lower peaks of the waves, similar to the overloading of a vacuum tube, light valve, etc. It has been found that a certain amount of distortion of this nature is not noticeable in most forms of sound work, as practically all natural sounds are already very rich in the harmonics which are introduced, and a slight increase changes neither the character nor the quality of the tones. In addition to this, most complex waveforms consist of high frequencies "riding" on the waveforms of lower frequencies, so that the peaks of these higher frequencies are the first to become flattened, and the higher harmonics introduced are soon lost by being above the audible range as well as the transmission characteristic of the sound system.

### Reason for High Modulation Level

In sound systems our modulation level is limited at the lower end by ground noise and at the upper end by over-modulation. Since these limits are narrower than the volume range of sounds in nature, we must keep the average modulation reasonably high so that the weaker sounds are not lost in the ground noise. To take full advantage of the available volume range we must record with the peaks of volume on the verge of over-modulation. With the ordinary two-element tube this cannot always be done with good results, since full modulation results in the introduction of the previously described harsh and raspy quality, the distortion introduced bearing no harmonic relationship to the original sound. Thus the two-element tube must be modulated at a lower level, with corresponding loss in volume level and range.

With the three-element tube, however, full advantage may be taken of the volume range of the system with the knowledge that full modulation may be utilized, a slight amount of over-modulation on the extreme peaks being permissible. The use of a lamp capable of exposing positive stock also makes possible increased volume range and a reduction of ground noise. The net result is high quality sound recording with a greatly increased volume range and volume level.




*Current curves of two types of glow lamps*

### *British Patented Equipment Guaranteed Against Piracy*

Manufacturers of British patented sound equipment, projectors, and other cinematic equipment, exhibiting at the British Empire trade exhibition to be held in Buenos Aires in March, will be beneficially affected by a recent decree of the Argentine Provisional Government.

The decree specifies that all British patented inventions and designs registered as showing at this exhibition are automatically protected in the republic from the date of the decree until three years after the closing of the exhibition.

This will prevent British patents from being pirated, and the long period of protection is another advantage. The formalities to be complied with to obtain this protection have been reduced to the barest possible minimum.

During the three years following the close of the exhibition the owner of the patents may apply to have them registered in the form prescribed by the existing law.

### *May Be Super Censor*

It is possible a Home office executive with special powers may be appointed in Great Britain to the British Board of Film Censors within the next few months, according to a current report.

This step, it is believed, has been under consideration by J. R. Clynes, the home secretary, for some time. An announcement in the House of Commons is expected.

### *Third Dimension In Again*

A new optical invention for the projection of films giving an effect of third dimension is about to be launched in Paris under the name of "Stereogine." It is an invention of Edmond Noaillon.




*Three Element Glow Lamp*

### *Australian Governments Plan Heavier Theatre Tax*

THE business depression and financial difficulties are making it extremely difficult for the various governments to obtain their required revenues, and in some cases attention has been directed to entertainment taxes as a means of additional state income, reports the Department of Commerce.

In Western Australia the state government proposed to double the existing tax, but strong protests have caused Parliament to consider other proposals before making any definite move.

The tax as first proposed provided a levy of 2d. on tickets costing 9d. to 1s.; on tickets costing from 1s.- to 2s. 6d., the tax would be 2d. for the first shilling and 1d. for every 6d. over 1s.; all tickets over 2s. 6d. would have a tax of 2½d. plus ½d. for each additional sixpence. Nothing definite has been decided, however, but some additional tax is expected in a very short time.

In Victoria a bill has been proposed to reduce the tax on admission to legitimate theatres by 50 per cent on tickets costing up to 3s. 6d., and by 25 per cent on all tickets costing more than 3s. 6d. This move is being made with the idea that perhaps lower prices will increase interest in stage presentations, thus providing employment for artists and stage employes forced out of work by the pictures.

The new tax would apply only to entertainments in which 90 per cent of the program is presented by human beings in the flesh. The Victorian government has already put into operation a new entertainments tax which is levied on all admissions of 10d. and upward. The new law provides for a tax of 1d. on admissions of 10d. to 1s.; for every sixpence over 1s. a tax of 1d. is collected. As three shilling tickets carry a Federal tax of 3d., the total tax on 3s. tickets is 6d.

### *Tilting Camera Patented*

A camera tripod for tilting or rotating, having a single lever for controlling either or both movements and a flywheel for steadying the support in this movement of the camera, is the description accompanying patent (U. S. 1,776,555) issued to F. E. Garbutt et al. Assigned to Paramount-Publix Corporation.

### *Balsley-Phillips to Build*

Balsley and Phillips, sound equipment manufacturers, have moved to 753 Seward street, where the firm will remain pending completion of its own structure in Hollywood.

### *Shackelford in the Gobi*

*(Continued from Page 8)*

turning to China from Turkestan, but many messages sent out by native couriers were never heard from again.

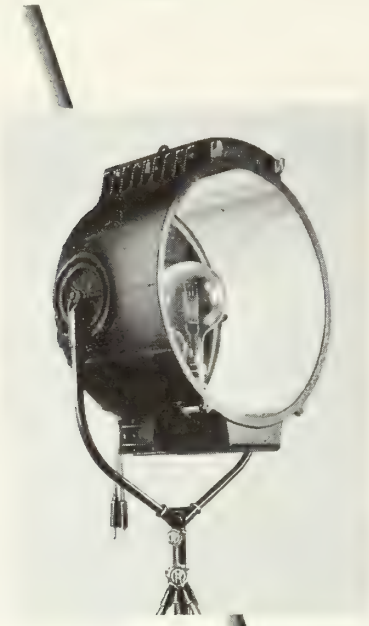
On my last trip I had a short wave radio receiving set which we used to pick up time signals from Manila and by which we checked our chronometers, and occasionally picking up a message in code sent us by the American Legation in Peking.

The weather for about three months out of the year is ideal, but the rest of the time most anything can be expected, as Granger, one of our party, defined it, "Three months spring and nine months late in the fall."

The Gobi, situated as it is, on a high plateau country, is as moody as a tropical sea. We have gone to bed on a calm, moonlit night, with the air as clear as crystal and not a cloud to be seen, only to be awakened an hour later by a mighty blast sweeping down from the northwest, black with dust and gravel, leveling our tents to the ground and scattering our camp for miles.

Then again we would have weeks on end of those lazy days with the bluest of skies and big white billowy clouds floating slowly overhead—panchromatic (?) yes—and then those glaring red hot days when you trot out the deepest colored glasses and cast fearsome glances at the thermometer creeping up and past 145 in the coolest shade, holding your ears waiting for the thing to blow up, and expecting every minute to be the last.

And those winters! sixty below and no coal. As I say, if you are looking for weather, go to Gobi, but take your fur-lined sleeping bag, for there you will sleep in it every night in the year.



The 100% Silent --- INTEGRAL INKIE

This amazing new Incandescent, the Integral Inkie, with lamp head made entirely in one piece from silicon aluminum, overcomes difficulties encountered in set lighting. It is 100 % silent because of its unique integral construction which eliminates cracking.

It projects more light due to a special mirror. Aluminum construction makes it lighter in weight. It may be switched off between shots without popping hazard.

Every element in these lamps is exhaustively tested before they are released for use. The Integral Inkie is a Mole-Richardson product.

MOLE-RICHARDSON, INC.
941 N. SYCAMORE AVE., HOLLYWOOD

If It Isn't An (MR) It Isn't An Inkie.




THE NEW ASSISTANT

# 1930 Film Exports Drop from 1929

## Decline in Footage Only, as Value Exceeds Earlier Year by $496,420 and Five-Year Average by $570,900

By N. D. GOLDEN,

*Assistant Chief Motion Picture Division Department of Commerce*

PRELIMINARY figures covering American motion picture exports for 1930 show a slight decline from 1929. The United States exported to all markets of the world during the 1930 period 274,351,341 linear feet of motion pictures with a declared value of $8,118,736 as compared with 282,215,480 linear feet valued at $7,622,316 for the corresponding period in 1929.

This slight falling off in our motion picture exports should not be viewed with any great degree of alarm. During 1929, which was the peak year in motion picture exports, American exporters of motion pictures generally had their sound positive films printed in this country, as foreign laboratories were not as yet equipped for sound printing.

It was not until late in 1928 that sound pictures really got under way in foreign countries. During that year, which was a normal one for motion picture exports, 214,410,785 feet of American positive motion pictures valued at $5,253,094 were shipped to all foreign countries, and during 1929 —an abnormal year—273,772,283 feet of positive films valued at $6,501,714 were exported.

This increase of 59,361,498 feet consisted mostly of sound positives. Negative film exports for 1929 amounted to 8,443,197 feet with a value of $1,120,602. During 1930, which is more or less a trend toward the normal, 261,995,983 feet of positive film valued at $6,787,130 and 12,355,358 feet of negative film valued at $1,331,606 were exported to all countries.

This is an increase of nearly 4,000,000 feet of negative film for 1930 over 1929, which will bear out the contention that more positive films are being printed abroad from the negative now than during 1929.

### Six-Year Record

The following table of positive and negative exports since 1925 should serve to indicate that our exports for 1930 are far ahead of any year except 1929 both from a footage and value point of view and 1925 with regard to value.

| | | Feet | Value |
|---|---|---|---|
| 1925: | Positive, | 225,656,151 | $6,787,687 |
| | Negative, | 9,929,843 | 1,893,058 |
| | Total, | 235,585,794 | $8,680,745 |
| 1926: | Positive, | 214,026,620 | $6,395,923 |
| | Negative, | 6,600,586 | 1,334,960 |
| | Total, | 220,627,206 | $7,730,883 |
| 1927: | Positive, | 222,655,932 | $5,775,730 |
| | Negative, | 9,448,951 | 1,455,519 |
| | Total, | 232,104,883 | $7,231,249 |
| 1928: | Positive, | 214,410,785 | $5,253,094 |
| | Negative, | 7,711,801 | 1,220,896 |
| | Total, | 222,122,586 | $6,473,990 |
| 1929: | Positive, | 273,722,283 | $6,501,714 |
| | Negative, | 8,443,197 | 1,120,602 |
| | Total, | 282,215,480 | $7,622,316 |
| 1930— | | | |
| Negative | Silent, | 4,164,711 | $ 348,087 |
| " | Sound, | 8,190,647 | 983,519 |
| | Total, | 12,355,358 | $1,331,606 |
| Positive | Silent, | 83,749,717 | $2,046,843 |
| " | Sound, | 178,246,266 | 4,740,287 |
| | Total, | 261,995,983 | $6,787,130 |

(It will be noted the valuation of 1930's exports exceeded those of 1929 by $496,420 and the five-year average of $7,547,836 by $570,900.)

### Exports by Location

Since sound and dialogue pictures were introduced Europe has become by far our largest quantity market, and as usual maintains its position as our least source of revenue. For 1930 American exports of motion pictures to this region have increased over 12,500,000 feet, reaching the unprecedented total of 122,670,362 feet. Both Latin America and the Far East showed declines from 1929. Exports to Latin America fell by some 6,000,000 feet, while in the Far East totals declined just over 12,500,000 feet. Canada imported approximately the same amount of American motion pictures during 1930 as it did during 1929. South Africa showed a decrease on the other hand of nearly 1,000,000 feet.

The following table gives in detail the quantity and value of American motion picture exports to the various regional divisions of the world:

### American Film Exports by Geographical Location

| 1929— Countries | Feet | Value |
|---|---|---|
| Europe | 110,081,478 | $3,341,435 |
| Latin America | 79,697,600 | 1,926,551 |
| Far East | 62,828,477 | 1,388,983 |
| Canada | 16,446,073 | 690,595 |
| South Africa | 5,343,073 | 130,394 |
| Other Countries, | 7,818,779 | 144,358 |
| Total | 282,215,480 | $7,622,316 |

| 1930— Countries | Feet | Value |
|---|---|---|
| Europe | 122,670,362 | $4,340,171 |
| Latin America | 73,518,089 | 1,730,252 |
| Far East | 50,049,020 | 1,168,193 |
| Canada | 16,476,472 | 627,442 |
| South Africa | 4,414,679 | 120,132 |
| Other Countries, | 7,222,719 | 132,546 |
| Total | 274,351,341 | $8,118,736 |

Of the ten leading individual markets for American motion pictures four are to be found in Europe. United Kingdom still remains our leading individual consumer of American films and our best revenue market, taking over 42,000,000 feet of our motion pictures during 1930 as against a little over 37,000,000 during 1929. Second in Europe is France, which imported over 22,000,000 feet in 1930 as compared with 13,000,000 for 1929.

France by her tremendous increase has supplanted Australia as our second leading individual market. The third market of importance in Europe and sixth in our world markets is Germany, which has imported approximately the same amount of American films during 1930 as it did for the year 1929.

Ninth among our individual world markets is Spain, which shows a slight decline in its 1930 imports of American motion pictures as compared with those for 1929. Other countries of Europe held their own during 1930. The following table will indicate the exact footage exported to the leading markets of Europe along with their declared values:

EUROPE

| 1929— Country | * | Feet | Value |
|---|---|---|---|
| Unit. Kingdom | 1 | 37,644,353 | $1,563,923 |
| France | 7 | 13,790,744 | 326,040 |
| Germany | 6 | 15,187,095 | 462,426 |
| Spain | 9 | 7,925,950 | 174,302 |
| Denmark | | 3,953,145 | 79,725 |
| Sweden | | 3,841,092 | 85,682 |
| Other Europe, | | 27,739,099 | 649,337 |
| Total | | 110,081,478 | $3,341,435 |

| 1930— Country | * | Feet | Value |
|---|---|---|---|
| Unit. Kingdom | 1 | 42,655,203 | $2,223,254 |
| France | 2 | 22,688,909 | 572,490 |
| Germany | 6 | 15,280,197 | 435,393 |
| Spain | 9 | 7,123,291 | 153,410 |
| Denmark | | 3,713,970 | 85,046 |
| Sweden | | 4,325,088 | 98,305 |
| Other Europe, | | 26,883,704 | 772,273 |
| Total | | 122,670,362 | $4,340,171 |

* Rank among leading individual markets throughout the world.

Fourth, seventh and eight places in our ten leading markets are in Latin America. Argentine has dropped from

third position in 1929 to fourth for 1930, showing nearly a 2,000,000 foot decline during the year just finished. Brazil with a decline of nearly 7,000,000 feet of American motion pictures is the second market of importance in Latin America and seventh in our individual world markets. Third in importance in this region is Mexico, showing an increase of nearly 200,000 feet of American motion pictures imported during 1930 as compared with 1929.

The remaining markets in Latin America which can best be seen from the following table show slight increases and decreases for 1930 as compared with 1929. When one considers the language difficulties in sound and dialogue films in this region this slight decrease of 6,000,000 feet of American motion picture amounts to little or nothing.

LATIN AMERICA

1929—

| Country | * | Feet | Value |
|---|---|---|---|
| Argentine ... | 3 | 18,936,292 | $ 478,466 |
| Brazil ..... | 4 | 18,108,712 | 413,073 |
| Mexico ..... | 8 | 9,231,196 | 229,962 |
| Cent. America | | 4,018,628 | 79,573 |
| Brit. W. Indies & Bermuda | | 6,141,363 | 124,372 |
| Cuba ..... | | 5,857,496 | 145,572 |
| Chile ..... | | 4,545,680 | 107,057 |
| Other South America ... | | 12,858,233 | 348,476 |
| Total..... | | 79,697,600 | $1,926,551 |

1930—

| Country | * | Feet | Value |
|---|---|---|---|
| Argentina ... | 4 | 16,782,015 | $ 449,603 |
| Brazil ..... | 7 | 11,312,545 | 236,055 |
| Mexico ..... | 8 | 9,417,508 | 243,911 |
| Cent. America | | 8,726,429 | 148,097 |
| Brit. W. Indies & Bermuda | | 5,167,541 | 117,539 |
| Cuba ..... | | 5,172,681 | 117,555 |
| Chile ..... | | 5,232,086 | 139,608 |
| Other South America ... | | 11,707,284 | 277,884 |
| Total..... | | 73,518,089 | $1,730,252 |

* Rank among leading individual markets throughout the world.

In the Far East, Australia and India maintain third and tenth positions respectively. Australia, until 1929 our leading individual market, has been on the decline since the introduction of sound motion pictures. In 1929 it was displaced by the United Kingdom and in 1930 by France. A decline of nearly 10,000,000 feet is noted in Australia's imports of American motion pictures during 1930 as compared with her imports during 1929. British India, our tenth leading market, has replaced Japan and is second in importance in the Far East by increasing its imports of American films by nearly 1,000,000 feet during 1930. Japan on the other hand shows a decline of over 2,000,000 feet during 1930 as against 1929. A detailed account of our footage and value exports to all of the markets of the Far East is contained in the following table:

FAR EAST

1929—

| Country | * | Feet | Value |
|---|---|---|---|
| Australia .... | 2 | 28,080,746 | $ 653,356 |
| British India. | | 6,170,442 | 153,283 |
| Brit. Malaya. | | 3,837,893 | 73,049 |
| China—Hong Kong and Kwantung.. | | 3,533,096 | 69,434 |
| Netherlands' East Indies. | | 3,643,640 | 82,955 |
| Japan .....10 | | 7,358,256 | 148,431 |
| Phil. Islands | | 4,163,215 | 74,335 |
| New Zealand. | | 6,041,189 | 134,140 |
| Total..... | | 62,828,477 | $1,388,983 |

1930—

| Country | * | Feet | Value |
|---|---|---|---|
| Australia ... | 3 | 18,847,549 | $493,765 |
| British India. | 10 | 7,068,674 | 175,598 |
| Brit. Malaya. | | 3,961,616 | 86,993 |
| China—Hong Kong and Kwantung.. | | 2,931,806 | 66,966 |
| Netherlands' East Indies. | | 2,652,316 | 48,749 |
| Japan ..... | | 5,273,137 | 102,627 |
| Phil. Islands | | 3,513,760 | 57,267 |
| New Zealand. | | 5,800,162 | 136,228 |
| Total..... | | 50,049,020 | $1,168,193 |

* Rank among leading individual markets throughout the world.

Canada as our fifth largest market completes the list of our ten leading markets. During 1930 Canada shows the slight increase of 30,000 feet of American motion pictures over 1929. British South Africa shows a decrease of nearly 1,000,000 feet during 1930, and exports to other countries of the world have decreased nearly 600,000 feet during 1930 as compared with 1929.

The following table indicates the exports of American motion pictures to this region during 1929 and 1930:

1929—

| Country | * | Feet | Value |
|---|---|---|---|
| Brit. So. Africa | | 5,343,073 | $130,394 |
| Canada ..... | 5 | 16,446,073 | 690,595 |
| Other Countries | | 7,818,779 | 144,358 |
| Total..... | | 29,607,925 | $965,347 |

1930—

| Country | * | Feet | Value |
|---|---|---|---|
| Brit. So. Africa | | 4,414,679 | $120,132 |
| Canada ..... | | 16,476,472 | 627,442 |
| Other Countries | | 7,222,719 | 132,546 |
| Total..... | | 28,113,870 | $880.120 |

* Rank among leading individual markets throughout the world.

During 1930 2,580,308 linear feet of negative film valued at $368,197 were imported by the United States as compared with 2,493,194 feet valued at $377,633 for 1929. Positive film imports by this country amounted to 4,893,686 feet valued at $224,683 during 1930 as compared with 4,918,236 feet of positive film with a value of $180,208 during 1929.

### *Crouch Spends 16 Years Repairing Tired Cameras*

IN A hospital for sick motion picture cameras on the Paramount lot in Hollywood works a man who has tended these machines for sixteen years.

Crippled and indisposed from accident or wear, the huge cameras enter the repair shop. Crouch, knowing every nut and bolt in their complicated makeup, as the physician knows the human body, tends them skillfully and brings them back to useful life.

"We work on a general efficiency of one-quarter of a thousandth," Crouch remarks, "but on very fine work we peel that down to one ten-thousandth of an inch."

### *Severe Test Given Product By Mole-Richardson, Inc.*

In testing its new product described as Integral Inkie, Mole Richardson says in one instance it switched current on and off a twenty-four-inch sun spot 25,000 times. Its object in doing this was to attain a wear equivalent to that of five years.

In the new brand the company says the eighteen and twenty-four inch lamps are particularly adapted to back and top lighting or where modeling is employed for close-ups. Also where sets are deep or extremely large they may be used for front lighting.

Announcement is made the new lamp will be manufactured in all regular sizes.



*Integral Inkie*

# 'Right'---
# from the start!

CONSISTENTLY, through the transitory stages of the motion picture industry, Laco products have proved their ability to meet the exacting demands required of studio lighting equipment.

The builders of Laco Lites with the introduction of sound pictures, were first to offer to the industry a product that embraces every requirement of modern production. Built *right* from the start, Laco Lites are not undergoing that stage of experimental reconstruction today required of many products necessary to the motion picture industry.

The demand for Laco incandescent lighting equipment and the preference shown for it in important studios is proof of the confidence the industry places in Laco Lites

*"If it's not a Laco it's not silent!"*

LAKIN CORPORATION

1707 Naud Street Los Angeles, California CApitol 14118

# Cream o' th' Stills



*Lake Arrowhead is shedding its winter garments of snow and ice. Of the latter there is a trace in the coves, and the snow drop by drop is slipping into the lake—eighty miles from Los Angeles and a mile in the air. Otto Benninger photographed it.*

# Cream o' th' Stills



*This tranquil bit of landscape was photographed near San Bernardino, Bert Baldridge informs us. It is a typical cross section of any Southern California desert country*

*We will take a jump away toward the east, stopping in Wisconsin with Harry Blanc as he records a dazzling specimen of March awaiting the coming of April's showers*



# Cream o' th' Stills



*Stepping back to California, this time with Frank Bjerring, with him we tramp through the snow to the edge of the Truckee River*



*But let's forget this winter stuff and join Hobart Brownell as he sets up above the shores of the placid old Pacific—that is, sometimes placid—for a shot at the Bay of Monterey*

# Cream o' th' Stills



*Robert J. Bronner contributes what appeals to him as an industrial tragedy, an impression borne in on him when he noted the bungalow in the left foreground desperately fighting a losing battle against the encroachments of the derricks*

# Chile Employs Film for Education

## Government Founds Cinematographic Institute as Part of University of Chile with Home in Fine Arts School

IN the magazine Chile an interesting article written by Carlos Aguirre on "Educating with Movies" tells of the recognition of the educational film by the Government of Chile as an all important and far-reaching factor in the educational development of the nation's schools, especially in the rural districts.

During the brilliant centennial celebrations of 1910 Chile's Palace of Fine Arts, erected at a cost of over two million pesos, was inaugurated. No one then could have foreseen that the southern wing of this building, known as the School of Fine Arts, would two decades later be housing an Institute of Cinematography.

With the distinction of being the first of its kind in South America, the Institute of Educational Cinematography, functioning as a division of the University of Chile, was created late in 1929 with an initial apportionment of 15,000,000 pesos.

It occupies two floors of the School of Fine Arts and its equipment is thoroughly modern and complete, consisting of a studio for photographic purposes, projection room, laboratory for microphotography, developing and copying rooms, inspection and repair shops for projection machines loaned to schools, and a printing shop for titles and other matter.

### Narrow Film Used

All the film used is, of course, of the narrow-gauge or 16 mm. type and of non-inflammable material. There is also sound-recording equipment for the manufacture of sound pictures, those films which are purchased from abroad being synchronized in Chile for Spanish speech.

The institute began its work with the production of a film on physical education introducing the school children to the elements comprising body-care. Another film illustrating the famous Santa Lucia Hill of Santiago was appreciated by the rural students who had never enjoyed the opportunity of visiting their capital. And from the laboratory of micro-cinematography came the interesting study of a drop of waste water disclosing the customarily hidden marvels of the unseen microcosmic world.

The scope of the institute's activities is wide. The importance of foreign films in the subjects dealing with geography, history and science is recognized and stressed, but local themes and applications also receive treatment in the civics classes dealing with the problems of state and local governments, the geography of Chile, industries and history, the film for these of course being made in Chile.

### Bureaus in All Capitals

To handle the distribution of films and equipment to the schools of the different provinces bureaus have been established in all the provincial capitals, each bureau having one person in charge who is personally responsible for this equipment. At these bureaus teachers also are trained in the care, use and maintenance of all the equipment employed in this new phase of education.

A definite policy of censorship regarding films for minors to be shown in educational establishments exists, the local authorities co-operating at all times with the representatives of the institute.

When called upon by any Government department to furnish moving pictures for educational, publicity or other purposes, the Institute supplies them at regular fixed charges. This source of revenue is devoted to improving the educational services offered through the medium of the moving picture as an educational factor of incalculable value.

# Chicago Company Successfully Using Films for Aid in Selling Stocks

HOW the talking motion picture is being used as a unique and striking aid to successful selling is told in the current issue of the Financial Advertisers Bulletin by Frederick Doyle, advertising director of Smith, Burris & Company, Chicago, central syndicate managers of Corporate Trust Shares.

It has been this company's idea that motion pictures, especially talking films, could be of effective help in selling investment trust securities, and the actual results of the first exhibitions of a three-reel talkie called "An Investment in America's Prosperity" have amply proved this, according to Mr. Doyle.

The theme of this talking picture, as shown on the screen and explained by an accompanying voice, is the closeness to the daily life of America of the companies included in the Smith-Burris trust portfolio.

"The different companies are seen at work," says Mr. Doyle, "providing luxuries as well as necessities—harvesting food and bringing it to the table; supplying light, power and heat; providing rapid communication to any point on the globe; and performing a hundred other tasks essential to the very existence of our national life."

The picture is shown by salesmen in various cities. The film is supplied in standard size for regular theater production and in smaller size for portable talkie machines. Of the portable talkie reproducers over fifty Bell & Howell outfits are now being used to exhibit the picture. This outfit weighs only 88 pounds and is so simple in construction that an office boy can operate it. "In whatever manner it is shown the production is a thrilling talking movie," says Mr. Doyle.

"One of the great difficulties that the bond and stock salesman must cope with," says Cedric H. Smith, vice-president of Smith, Burris & Company, who directed the production of the film, "is that of making his prospective investor realize the extent and nature of the income producing power behind the particular investment offered. Engraved certificates look much alike, and comparative figures mean little except to statistically minded people. But an investor seeing and hearing a great industrial plant in operation gets a vivid and comprehensive idea of the tangible factors back of his prospective investment."

"An Investment in America's Prosperity" is a Burton Holmes production. The companies whose activities are shown on the screen cooperated by supplying action scenes of their plants, operations and products. A total of 81,500 feet from these films was reviewed and scenes adopted, in addition to many thousand feet of new "shots" taken especially for this new picture. From all this material the picture was condensed to three reels, making it interesting every second of every scene. The voice and musical parts were synchronized with the picture.

"It was not expected that the film would produce immediate sales," says Mr. Doyle, "yet leading dealers make such reports as this: 'Every time we run the picture a few more sales are closed. This week we have had a crowded showing every night. Next week we are making, in addition, a showing every day at 12:10 and another at 3."

### *Censors Earn Salary*

According to statistics published by the British Board of Censors 57 new feature films (3,000 feet or over) were censored in Great Britain during December, 1930. Of these 57 films 46 were sound-synchronized and 11 were silent.

# Claim 12-Foot Screen Now Possible for 16mm. with New 375-Watt Lamp

THE first 75-volt 375-watt lamp ever perfected for 16 mm. movie projection has just been announced by Bell & Howell. Said to achieve a light intensity more than 40 per cent greater than was previously available for this type of projection, it depends primarily for its unusual results on a tremendous light concentration interestingly exemplified by the accompanying illustration.

In the picture one of these powerful little lamps is placed alongside of six 60-watt electric light bulbs such as are used in the home. When it is considered this new type projector lamp actually is smaller than one of the 60-watt bulbs and yet furnishes more illumination than all six of the latter combined, something of what has been accomplished may be appreciated.

Repeated scientific tests, made under widely varying conditions, are said to justify the statement that Filmo projectors, when equipped with this new lamp, can easily project black and white pictures 12 feet wide with entirely satisfactory distinctness and can attain excellent Kodacolor projection on a larger than ordinary screen.

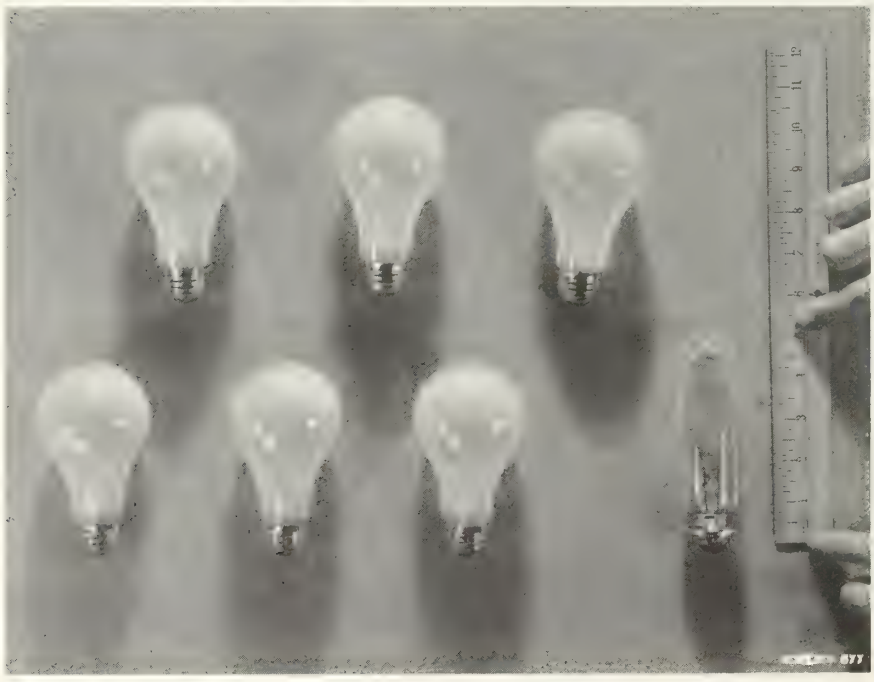
The problem presented to the illumination engineers in developing this lamp was to concentrate the maximum permissible amount of light upon the small 16 mm. film. Not only was it desirable to increase the amount of illumination so as to permit showing a large picture of sufficient brightness, but the light must be concentrated in as small a source as possible to focus properly with the optical train of lenses employed in projection, all of which has been successfully accomplished.

It is stated that naturally the new lamp, because of the great concentration of light, generates a fair amount of heat, but a projector equipped with an efficient fan cooling system satisfactorily takes care of this situation.

This new 375 watt lamp has opened up a tremendous field for the 16 mm. film. The perfectly safe little 16 mm. projector can now go into the auditorium and assembly hall and show pictures of entirely adequate size, clearness, and brilliance. This great step forward will be especially welcomed in the church and educational fields. Home movie projectionists also will appreciate the possibility of securing theatrical brilliance on a larger screen. The notable improvement made possible in Kodacolor projection is not the least of the triumphs scored by this new lamp.

### *Silent Houses Fading*

Western Electric installations throughout the world now total 7645. Of this number 4922 are in the United States and 2723 in the foreign field.



*Powerful little 75 volt 375 watt 16 mm. projector lamp (next to ruler), recently perfected, packs into its small compass more brilliance than the six 60 watt ordinary light bulbs, shown near it, combined. This does not take into consideration any possible loss of light due to the 60 watt bulbs being frosted.—Photo by Bell & Howell.*

### *Eastman Builds Vault for Storage of Valuable Film*

THE Eastman Kodak Company has built a vault for the storage of valuable film negatives, in which every roll is insulated from every other roll, so that any one roll may be completely destroyed without the others being harmed in any way. The general method of storing motion picture positive film has been that of using open racks in a fireproof vault depending upon the installation of automatic sprinklers to prevent extensive film or building fires.

The superior protection provided by the new type of vault has been accomplished by the use of fire-resisting wood cabinets containing sheet metal drawers, each of which fits into a separate wooden partition. Each drawer is vented into a single flue pipe which leads out of the building.

The cabinets are not fitted with internal sprinkler nozzles, so that a roll of film once ignited can burn up completely but will not cause damage to any of the surrounding rolls. A low temperature (around 50 degrees F.) is maintained in the storage vault, so as to reduce to a minimum the gradual changes which film is apt to undergo with ageing.

### *Merge Field Forces*

Consolidation of all field forces of Electrical Research Products is under way, according to a statement issued by H. M. Wilcox, vice-president in charge of operation. The first step in the merging of departments was effected February 1 when the installation and service departments were consolidated.

"The increasing variety of activities which the installation and service departments are being called upon to handle has made it desirable in the interest of greater flexibility to consolidate the field forces and to rearrange territories so that the sales, credit and operating divisions will synchronize, thereby effecting an even closer coordination," stated Wilcox.

### *To Produce Cinecolor*

It is reported that a limited liability company with a capital of 3,500,000 francs has just been formed in Paris for the production of colored film. The concern is Societe Continentale Europenne Cinecolor.

The board of directors is composed of Louis Aubert, Marcel Monteux, Leopold-Maurice Gratioulet and Gustave Dyckhoff.

The new company is to exploit the so-called Thornton color process, the patent of which is held by John Edward Thornton, of Jersey, England.

### *Scheibe Losing No Time*

George H. Scheibe has produced a new monotone filter designed especially for use with the new Eastman super-sensitive panchromatic type two motion picture negative. This is the latest addition to a line extending over the past fifteen years.

### *Australia Already Has 641 Theatres Wired for Sound*

ONE of the Australian magazines devoted to the show world has recently made a survey of the theatres in Australia equipped for sound. Its results indicate that there are 641 theatres in Australia wired for sound; of this number, 505 have sound on film and disc, with the balance having disc only. Thus, 21 per cent of the talker houses in Australia are equipped for reproduction only of sound on disc.

In making its investigation, this publication learned that 343 plants had an average cost of £4000 each; 162 averaged £1250; and 136 averaged £450, making a grand total of £1,649,650 representing the total cost of the installation of sound equipment. On top of this cost it is revealed that £81,952 is spent in service charges annually.

New South Wales is far in the lead as far as talkies are concerned, as indicated by the following figures:

| | Sound on film and disc | Sound on Disc only |
|---|---|---|
| New South Wales | 213 | 35 |
| Victoria (including Tasmania) ..... | 118 | 45 |
| Queensland (including small portion of New South Wales) .. | 106 | 12 |
| South Australia .. | 24 | 30 |
| Western Australia ..... | 26 | 14 |
| Total ..... | 505 | 136 |

As an indication of the rapid development of the talkie, it is estimated that 95 per cent of the equipments have been contracted for during the last twelve months.

### *Tobis-Klang Film Moving*

According to a Tobis-Klangfilm statement, 1090 theatres and projection rooms were wired with Tobis-Klangfilm and Gaumont equipment as of January 1, 1931. Of these 752 are in Germany and 338 abroad. The above figures include 37 projection equipments which are installed in halls not destined for public performances. Of the above sets 806 are Klangfilm, 250 Tobis, 28 Gaumont machines and 6 combined Gaumont-Klangfilm projectors.



*At the Horsley studio Jimmie Adams and Bud Jamieson have just finished "Two Sons of the Sunny South." This is a sound picture on 16 mm. film, 100 feet in length and equivalent to 250 feet of standard. So far as known, it is the first picture to be recorded simultaneously and made exclusively for the home market. It is the initial subject of a series of fifty-two shorts for the same market and is a Cine-Art picture, supervised by Walter W. Bell, and was written and directed by Jack Baxley.*

### *Must Seem Shame to Take The Money for Some of 'Em*

"Start the chatter" has become as familiar a cry in Hollywood as "Camera," or "Cut."

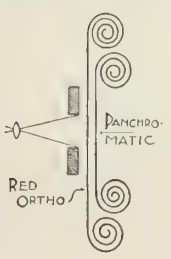
In any scene where crowds of people are assembled, such as cafe, dance halls, large social gatherings, or street sequences, reality demands that there be a background of murmured conversation behind the dialogue spoken by the principal players.

This murmur of sound, or chatter, cannot be too loud, too soft, too shrill or too rumbling. Expert chatterers are required.

The Paramount studios' casting office has a list of such experts at small talk, and is offering them almost steady employment.

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# 666 CHICAGO 666




By HARRY BIRCH

### Repology in Order

BOY, oh Boy! Ever since the February issue of the International Photographer arrived in Chicago my phone has been buzzing about the misspelled Bal Tabarin—again it was the Bal Tabarin and not Bal Tavern where the 666 banquet was "fought"—(one, and all I beg to repologize).

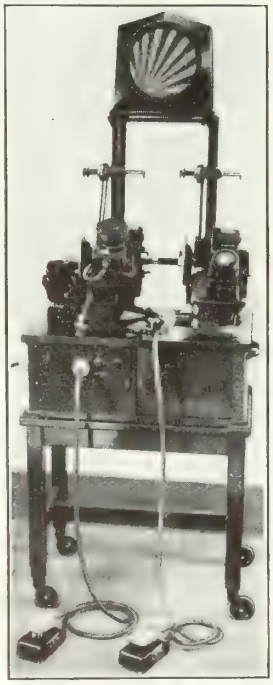
SIX-SIXTY-SIX

### Regular Meeting

The February meeting of Local 666 was called as a special and was held the night before the banquet, so that last minute details could be taken care of and the election of officers could be announced. New officers for 1931 for Local 666 are as follows:

President—Charles N. David.
First Vice President—Oscar W. Ahbe.
Second Vice President—Norman W. Alley.
Financial Secretary — William Strafford.
Recording Secretary — Ralph J. Saunders.
Treasurer——Marvin Spoor.
Sergeant-at-Arms — Robert Tavernier.
Trustee—Conrad Luperti.
Trustee—Ralph Phillips.
Trustee—John Zimmerman.
Vice President, Detroit—David T. Hargan.
Vice President, Indianapolis—Ralph Biddy.
Vice President, Cleveland—J. T. Flanagan.
Vice President, Minneapolis—Bart Foss.
Vice President, Cincinnati—T. A. Sebastiani.
Vice President, Kansas City—W. W. Reid.
Vice President, Dallas—Guy Allbright.
Vice President, St. Louis—Harry Yeager.
Vice President, Atlanta — Tracy Mathewson.

Out-of-town Vice-Presidents Ralph Biddy, Bart Foss and T. A. Sebastiani were at the meeting and were introduced to all the boys. The next business was a word of thanks from the chair to the various committees for the year 1930 for the hard work and reports rendered Local 666. All other business was rushed on and the stage was set for the following night, the big show at the Bal Tabarin.

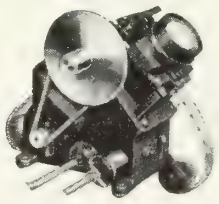



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### Second Annual Banquet

The second annual banquet of Local 666 was indeed a success. The beautiful Bal Tabarin alone was worth the price of admission, and the outstanding feature of the night was when Mayor Thompson of Chicago presented Brother Eugene Cour with a gold life membership card to Local 666. Of course, there was a good feed, and there were good music, good dancing, broken bottles, movies made, and many other things, but I think the Sassiety Reporter has given you a very good detailed story further on in this department, and I will let you read what he has to say.

SIX-SIXTY-SIX

### Beating the Blue Envelope

Several days ago I met Brother Cour sauntering down Wabash Avenue with one of those big smiles. I asked Cour "why so happy?" and his reply was that there was monkey business going on some place. He claimed that he received a check that morning for two weeks' pay in advance, and realizing that this was not coming to him, he immediately became suspicious that Pathe News was doing too well by him, so he said, says he: "I am going to beat them to it. I'll cash the check and quit," which he did. So Brother Cour is no longer with Pathe News.

SIX-SIXTY-SIX

### Visitors

Brother Roy Klaffki of Local 659 dropped off in Chicago the day of our banquet and naturally had his "soup and fish" outfit with him and was very much in view at the speaker's table that night. Several days later Brothers Howard E. Hurd and John Boyle came through Chicago, picking up Brother Klaffki, and the three departed on their way to New York city.

SIX-SIXTY-SIX

### Multicolor

Several weeks ago when Brother Alvin Wyckoff was in Chicago, he made a Multicolor test for the boys here at the S & A studio. It was our pleasure to see this picture screened at the S & A studio, and it is only fair that we tell the cock-eyed world that this picture was far past expectations.

This screening proved to us that Multicolor is indeed a real color process and we want to thank Brother Wyckoff for the trouble that he went to to make this test and, further, to make it possible that we could see

the finished print. "Very good, Eddie."

SIX-SIXTY-SIX

## *In Focus—In Spots*

**By Birch's Sassiety Reporter**

WELL, it wuz a grand and glorious night, but all it remains now is one swell headache for yours trooly. What I means is the big ball, and it wuz just that BIG, as all the brothers what showed up will agree, and if any wuz chump enough to give it the go by, well, that's your hard luck.

Like usual it was called for 7 p. m. and by 8 p. m. some of the brothers promised to lick the waiters if they didn't bring on the heated groceries. And then it started. I got plenty laughs on some of the fadeouts from the affair.

* * *

Let's go back to the start. Swell feed, wasn't it? Regular he-man food. Why, I even lamped a couple of perfect 36 females sinking their teeth into the fattening baked potatoes and never a worry about the extra avordupois it might coax on. Bull Philips is the guy who suggested the dinner pail feed. Guess he figgers since some of us guys drag around them heavy sound boxes squab won't do.

* * *

Then did you see Charlie David and Gene Cour up on the no cover charge table glad handing the honored guests?

* * *

Jack Barnett moved all over the joint mugging the guests with his Akeley and then to surprise us later showed 'em—and they wuz all in focus too.

* * *

Tommy Malloy, impressario of the operators, showed up with a fine representation of his boys.

* * *

Fred Wagner was the earliest argument that the Eighteenth amendment ain't a noble experiment.

* * *

Conrad Luperti showed up with the frau.

Billie Strafford figgered he'd bring up his own fun so he got Rudy Nebb's papa, Wallie Carlson, to sit at his table.

* * *

Charlie Geis buried the hatchet with his sound man, Harry Neems, and they sat at the same table.

* * *

Fred Giese and the Pathe gang didn't rent the usual dress suits this year; maybe business depression.

* * *

There was a guy in the lobby what made old fashioned tintypes, and when a certain brother asked him how business wuz he replied: "The cheapest bunch I run across. I ain't made one picture tonight."

"Keerect," says the brother, "them's photographers, but since your honest about it I'll get some customers." And then it started, everybody trying to outdo the other on posing goofy.

* * *

And talking about them tintypes—was your party one of the gang that got in on the ones Big Bill Thompson, the Mayor, posed with?

* * *

All in all everybody claims they had a big time, and that was exactly what it was run for.

* * *

*Things I never knew until the ball was run.*

That Charlie David owns his own soup and fish.

That it ain't Mr. and Mrs. Martin Barnett yet, but give Martin a chance.

That Bob Duggan is quite a fancier of flowers, going to extremes to gather baskets of 'em in hotel lobbies.

That Harry Birch loves the morning air in the loop and always takes brisk walks after a ball.

That Billie Andlauer arrived in Chicago the day of the Ball, lived at the Sherman hotel, never saw one of the brothers and thought the ball had been run off the night before he blew into town.

That maybe Billie Andlauer ought to drop in at headquarters when he hits the burg and maybe get set in his dates.

That Mr. and Mrs. Ralph Biddy brought Ralph's new mamma-in-law along to chaperon the newlyweds.

That Verne Blakeley didn't show up because he had a date to dance with Verne Wellington, Jr., at the home fires.

That Red Felbinger has never seen the ice parade at either one of our two balls.

That it wuz a shame Brothers Barth Foss and Sabatina could not remain over for the ball.

That Brother Norm Alley did not furnish the entertainment.

Eddie Morrison did a solo as Gleason, his sound man, was down with the flu, but Eddie had the Mrs. along.

* * *

Speaking of Eddie Morrison, I got witnesses that overheard him asking Mrs. Morrison in one of the Sherman corridors, confidentially and sweetly, the following: "Do you still love me?"

This column never figgered Eddie wuz one of them Don Juans—so the above ought to be news.

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## LIFE IS A ROSE

To DAD—In Memoriam, January 25, 1931
*By* VIRGIL MILLER

Life is but a rosebush, full of roses;
Every life a rose, from bud to bloom:
Every year a petal that uncloses
To fall away and give the others room.

I like to think of DAD as such a flower,
Budding, blooming, growing through the years;
Strong and sturdy under sun and shower,
Sun for joys, and raindrops for his tears.

A budding rose, his face was toward the sky;
Deep-rooted were his feet in fertile spot;
Growing secure, lest withering petals lie
In disarray, unfragranced, and forgot.

Coolly he fought the summers' scorching heat—
Protecting outer petals curled and clung
Nor fell till wasting blasts had called "Retreat"—
Then, rusty-sweet, they whirled away still young.

Unflinchingly he stood in whistling wind,
To give and take; in unison to sway
With every moody gust that 'round him dinned,
Until his sweetness calmed it into play.

Gloriously he welcomed falling rain;
Unfolding petals, thirst unquenched with dew,
Revealed the loveliness of color plain
Unfading beauty, steadfast, ever true.

Firmly he met the icy North-wind's cold,
Deeply he breathed—each breath was warm and sweet;
The weather-beaten petals, growing old,
Kept warm the heart, unselfish in its beat.

Gladly he stood beside the lonely road;
Laden with thoughts of others his fragrance sped
Into the byways, that someone with a load
Might stop and smile ere going on ahead.

Unafraid he bloomed near dingy street,
His simple beauty seemly out of place
Till one looked up, the rose's glance to meet,
And lost the pain that flicked across his face.

Budding and blossoming—the passers-by
Saw beauty there, or if their eyes were dim,
Breathed deeply of his presence; heads held high,
They passed along—better because of him.

Many the petals falling at his feet;
Many the seasons crowning aged head;
Slowly the rose became more incomplete—
One petal more—then some would call it dead.

But roses don't die when the last petal falls;
The petal-less shell is the promise of God,
A resurrection to come, and when HE calls,
Behold the same rose in heavenly sod.

The last petal fell, and its sweet-laden dew
Was the incense of memory he left us to share;
The angels transplanted the rose that we knew,
To continue its blooming in God's loving care.

### *Paris New Gaumont House Will Have 12 Projectors*

THE largest and the smallest motion picture theatres in France—according to available records—are being equipped with Western Electric. The largest is the New Gaumont Palace. To reconstruct this theatre required 20,000 cubic yards of stone, 1,000 tons of steel and 200,000 sacks of cement. The booth will be 30 yards long, 3 yards high and will contain 12 projectors and sound reproducers. The length of the projection beam will be 230 feet. Western Electric equipment will be installed in time for the theatre's opening in March.

The smallest theatre is the Studio Diamant with only 196 seats. A 3-SF Western Electric equipment was installed, but owing to the smallness of the house the installation involved unusual difficulties. The work was done by two engineers, all that the projection room could hold at the time.

Part of the roof was torn off and reconstructed because, in its original condition, it interfered with the projection beam. The booth was then enlarged and a new projection hole made for No. 1 beam. The equipment itself had to be taken apart and passed up the stairs leading to the booth in small pieces, being set together again inside the room.

The Studio Diamant operates as an international picture house, where talkers in Italian, German, English, Spanish, French and even Esperanto are shown.

### *Carroll Dunning Returning*

Carroll H. Dunning of Dunning Process, who with Mrs. Dunning and their daughter Decla has been in Germany during recent weeks, sailed for home February 25. He is expected to arrive here about March 10. Mrs. Dunning and daughter will remain abroad for some time.

Mr. Dunning while in Berlin discussed plans for making there German talking pictures from American subjects.



*Philip Tannura in Paris takes a stroll on a rainy night. On the left is the Place de la Concorde, looking south. At the right is the Champs Elysees, looking from the Place de la Concorde*

# Whispers Now Really Are Just That

## Under Noiseless Recording It Is Not Necessary To Raise Voice to Conversational Tone In Order to Make It Audible

**By H. B. SANTEE**
*Director of Commercial Engineering*
*Electrical Research Products, Inc.*

UNDOUBTEDLY the most important single technical development since the introduction of talking pictures in 1926 is the Western Electric noiseless recording. First presented to the industry and the public at large in the Paramount picture "The Right to Love," starring Ruth Chatterton, it was immediately recognized as a great forward step toward perfect recording.

Most of the producers licensed to record by the Western Electric system quickly adopted it. Paramount at once completed arrangements to use noiseless recording at both its East and West Coast studios and United Artists adopted the new system in recording Douglas Fairbanks' "Reaching for the Moon," and Mary Pickford's "Kiki." All future productions of these and other companies will undoubtedly be recorded with this new system.

Noiseless recording represents a victory in the battle between adequate volume range versus background noise. Low volume sounds which heretofore have been masked by background noise, or which to be heard at all had to be raised to a disproportionate value, can now be heard more nearly in their proper relationship to the louder sounds.

As a result the sound of meagre audibility, such as whispers, sighs, creaks, stealthy footsteps and the like, can be brought out clearly. No longer do whispers have to be raised to conversational pitch in order to be audible.

### Full Value to Low Sounds

Heretofore photographic impressions attempting to create "atmosphere" must many times have suffered through this artificially loud level of sounds which should be soft in order to be natural.

Dramatic passages obtained photographically are so often enhanced by some sound like the ticking of a clock or the creaking of a floor or the crackling of a fire that it should be a great boon to the art to know that these effects may now be obtained in their true values.

Perhaps the most immediately noticeable effect of noiseless recording is the lack of hissing and crackling sounds heretofore an inevitable part of the film sound track during supposedly silent portions. Now the quiet moments really will be quiet and not evidence themselves by a mechanical hiss which may spoil some dramatic scene where silence is the essence.

### Quiet Even More Essential

It is obvious that the feeling of realism and conviction is materially enhanced by the use of noiseless recording, and the cameraman need no longer feel that when his photographic touches introduce a subtle atmospheric effect they will be destroyed either by background noises or some faint sound recorded at a level unbelievably loud.

The only precautions that noiseless recording imposes in the studio are those, in a more intense degree, that have been obligatory ever since talking pictures made their bow. If noiseless recording has made it possible to catch minute sounds intended for recording, the same also applies to noises not intended to be put on the sound track. Shuffling feet, sputtering lights, inadvertent coughs, whispers and camera noises will have to be guarded against more carefully than ever.

These are minor details. The important factor, it would seem, lies in the joy of the craftsman in the ability to help toward attaining perfection. That is what noiseless recording is intended for. The cameraman takes his part. It enables him to give fuller expression to his art and to embody all the intricacies of fine photography of which he alone is the master.

Fine photography together with natural recording and reproducing are the prime factors in bringing to the average theatregoer the illusion of realness. The spectator of a picture made by means of noiseless recording hears little that will remind him he is listening to reproduced sound.

That is the latest, and truly a great development toward perfection in talking pictures.

### *Panic Kills 29*

During the presentation of the Eisenstein film, "The General Line," fire broke out in the Illitch School, Kharkov, Russia, causing a panic. Twenty-nine children died and 89 were injured.

### *Ufa Making Disks, Too*

Lignose-Horfilm (German) has concluded an agreement with Ufa, according to which it will make disk scores of all Ufa sound product recorded by the sound-on-film method.



*Here Mr. Tannura shows us on the left the Place de la Concorde, looking north, with the Admiralty and the Cercle de la Rue Royale buildings in the background. On the right is the fountain in the centre of the Place de la Concorde*

# *Looking In on Just a Few New Ones*

*(Continued from Page 11)*

there is one person at least who failed to hear about it. Nevertheless Metro went to it, with the possible result it will duplicate its success of the earlier story. It may duplicate it because where the older tale developed drama, the newer one has thrills and novelty.

As an exposition of physical equatorial Africa and of its beasts of field and stream it is probable "Trader Horn" will top the list of everything in its class. In addition to this there is the story of a part of the life of the rugged old trader around whose stormy career the book was written. And no one who has had a squint at the seared and scarred hide of old man Horn when his shirt was off will have any doubt the career had been stormy.

Just one scar and the story of its antecedents will serve. An area larger than the two hands of a man across one of the old adventurer's shoulders bore the livid imprint of a lion's paw.

"Why, the way I got that," explained the old man, who had just declared he had no exact idea how many scars he did carry, "I was slammed down by a lion and in the second or part of it his paw was holding me down and before he could make another move, my partner drilled him with a bullet. The beast keeled over on me—and I was rather glad he was quite dead. My partner had made a good shot."

Through the expedient of the old trader explaining to Little Peru the names and characteristics of the many animals seen at close quarters the audience is let in on a sort of zoological festival—and an interesting occasion. It is just one herd after another.

Not all of the thrills are of the jungle. A dugout containing four persons is being paddled across a stream spotted with the rolling and plunging bodies of the great beasts of the water. One of these, weighing thousands of pounds, comes up alongside the boat and moves away, creating no particular attention on the part of the occupants, but it's a fearsome sight as the cameraman puts it on the screen.

Incidentally, there must have been perils aplenty for the camera crew. The action indicates that. The work of these men, De Vinna and his associates, Robert Roberts, George Nogle and Earle Frank, contributes mightily to the success of the production.

Wherein the picture touches the natives it easily takes on the rank of a spectacle. The barbaric ceremonials, staged in splendor and on a magnificent scale, will cause many to revise their previous ideas regarding the native of Darkest Africa.

Harry Carey is an ideal interpreter of old man Horn. The statement will bear emphasis. More than that, it is a humanly sympathetic portrayal. Second in interest to the chief player, surely with a great many, will be the work and the personality of Mutia Omoolu, the African giant who portrays Renchero, the servant of Horn.

Duncan Renaldo, as Little Peru, and Edwina Booth, as Nina T., are the other principals, the latter late in entering the story. W. S. Van Dyke directs. Richard Schayer wrote the screen play and Cyril Hume the dialogue from the book by Ethelreda Lewis.

It is to be hoped those who witness the picture in places other than Hollywood will be spared the handicap suffered by the production locally by reason of the barbarously deafening prologue staged for it. After a long half hour of orchestral pandemonium, the savage ceremonials accompanied by sinister cries and ominous drums seemed sweet to the ear.

---

**THE LADY REFUSES (RKO)**

*Leo Tover, Cameraman*

A GREAT story and a deeply moving one is "The Lady Refuses," which Robert Milton and Guy Bolton wrote for RKO production. And a great and at times a deeply moving performance is given by two, possibly three, persons. Of these Betty Compson and Gilbert Emery will appeal to the maturer picturegoer, while John Darrow will monopolize the attention of the younger element of any house as well as command an abundance of it from the older.

Betty Compson has the part of June Loring, penniless and discouraged and who if not of the street at least is well on her way across the sidewalk when the sound of approaching police boots frightens her into ringing the first doorbell. The role well might have been made to order for the woman whose artistry in the sympathetic portrayal of the unconventional woman was established in that compelling tale of "The Miracle Man."

It is Sir Gerald Courtney who answers the imperious clanging of the bell. The head of the house has an elaborately prepared dinner for two ready to serve, but only one to sit in on it, the son of the house having broken an engagement at home in order to join the gold digging Berthine. It is Emery who so splendidly portrays the Englishman, a gentleman in the truest sense, an indulgent father and altogether a delightful conception of a most likable chap.

If Sir Gerald does not stir the hearts of the women picturegoers even as June is responsible for a like emotion on the part of her masculine audience, then indeed is one scribe a poor prophet.

Darrow is the Courtney son who has been indulged in his pastime of sowing oats of a riotous character up

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to the point when even a complacent father becomes concerned enough to engage June to do what she can to break the fast culminating misalliance with the effusive Berthine.

While the onlooker inwardly may sense the inevitable denouement resulting from the contact of an impressionable youngster with a charming woman experienced certainly in the ways of the upper world and possibly of the under nevertheless there are times when his faith is shaken in his own powers of foretelling events and he plainly is doubtful how it all will end. And he so remains until Sir Gerald speaks the final line of the story.

Margaret Livingston is Berthine and Ivan Lebedeff is the Russian who aims to make his living off of her adventures—the New Yorkers have a name for it—and who makes the mistake of killing his meal ticket when she displays genuine not simulated fondness for young Courtney. The blood tragedy is shown off stage, which is well; sufficiently poignant indeed are the three distinct soul tragedies holding a silent house under their spell.

Edgar Norton seems to be perfect in his interpretation of what the multitude is bound to construe as the real thing in English butlers; nor is the part overdrawn. And Daphne Pollard as Milly the chambermaid who sees much and says little, and most effectively that little, completes an unusual cast.

Throughout its course "The Lady Refuses" is a sophisticated story—barring the few moments when June in order to clear the situation by incurring the repulsion of both father and son indulges in the slang of the near underworld.

Bertram Millhauser is the associate producer, and to his credit is to be recorded a finely made picture. George Archainbaud is the director who markedly contributes to this aforesaid end; and Max Ree, responsible for scenery and costumes, deserves especial commendation for his interiors of the Courtney home. His library lingers in the memory.

No father or son can afford to miss this absorbing picture. Neither can any woman interested in any father or son—or both. Aside from an occasional involuntary chuckle they are going to remain very, very quiet for an unusual hour.

---

### LITTLE CAESAR

*Tony Gaudio, Cameraman*

A STRANGE story is "Little Caesar," which Warner Brothers produces from the novel of the same name by W. R. Burnett. It is a tale of gangs, presumably of Chicago, although the town is not named. Presumably also the aim of the gangs is to convey alcohol in some form or other from one owner to another, although that not unessential fact is not nominated in the bond, at least so far as recalled.

If the story be a strange one also it is a convincing one so far as concerns anyway the layman who is not privileged to speak with authority on all subjects, particularly those referring to gangs and their ways of accomplishing things.

The picture is melodrama and is designed to be just that. It is a tale of "tough guys," of the male persuasion. One lone female there is in the story, but the man who writes the lines fails to give her an opportunity of making her presence felt. And therein lies the chief "out" of the production—the absence of deep heart interest.

Of physical thrills there are a number, but emotionally there is neither rise nor fall in the penciled line.

Edward G. Robinson is given the part of little Caesar, the small town denizen who moves his activities to the lake metropolis. With the exception of a tendency to speak too rapidly to allow the sound reproducing equipment an even chance, Robinson gives a remarkable characterization.

To Douglas Fairbanks, Jr., and Glenda Farrell is intrusted the romance. Both did their creditable best to inject that element into the tale.

The police side of the drama is most capably represented by Thomas Jackson, the deliberately spoken "dick" of "Broadway." His interpretation here is along similar lines—and his spoken lines always are of particular interest.

This is a good place to say the dialogue is worthy of mention. It has an abundance of snap.

There is an excellent supporting cast. Among those who had the most to do were George E. Stone, William Collier Jr., Sidney Blackmer, Ralph Ince, Stanley Fields and Maurice Black. Mervyn Leroy directed.

---

### RANGO

*Al Williams, Cameraman*

IT'S a simple tale of the jungle, this "Rango," which Ernest Schoedsack produces and directs for Paramount. The actual locale is Sumatra. The picture was photographed as a silent one, its very competent synchronization having been done in Hollywood so recently as to have been given the benefit of noiseless recording. But if it be a simple tale of the jungle how altogether fascinating it is and how absorbing, even gripping, at times!

The story turns largely on the ordinary life of a hunter, Ali, and his son, Bin, the only humans seen in the story following the prologue. Ali is more than a hunter; he is a tiger hunter.

Then there are an old ape, Tua, and his young son, Rango. These latter two furnish much of the comedy and also some of the drama—and tragedy.

Ali shows how to build traps for the tiger, among these the deadfall, designed when tripped by one of the big cats to unloose a spiked beam which crushes its victim. Then there is a pit, a hole in the ground covered first with bamboo and then with leaves. It so happened this particular pit was opened by a regiment of monkeys fleeing from the vicinity of a tiger, troops of them going into the pit, to return a second later when they discovered their mistake.

Through the picture there are shots of monkeys and then more monkeys, but never do these become monotonous. Far from it. The little fellows are the eyes and the ears of the forest. At least one pair of guardian eyes, popping wide open with excitement at times, and backed by an earnest face always is on the watch and on slightest provocation slips to the feeding troops below the word to hop to it and high up. And then how

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the little fellows do stream up some hanging vine to their shelter two score feet above the ground. It's a real parade.

There is a black panther, dreaded by all and surely of fierce appearance, which meets sudden death at the hand of Ali. One of the first sequences in the picture is the shooting of a tiger by Ali, who as he puts in position the percussion cap on his archaic shooting iron plainly takes the situation seriously even if he betrays no fear.

One of the lighter sequences is that showing how Tua and Rango obtain admittance to Ali's cabin and wreck the place in their hunt for food—which they find and eat, plenty. It is Tua Ali suspects, and so he sets a trap. It is Rango who is caught, and it is the son of Ali who takes Rango to the cabin a prisoner. How these two youngsters share the evening meal and curl up together under one blanket for the night is a story in itself.

There are scenes in "Rango" that will linger long in the memory. One of these is where a young regiment of monkeys fleeing from a tiger crowd into a tumbling mountain stream, some of them keeping their footing on the rocks and others being pushed into the torrent.

The battle between the domestic, placid, even affectionate water buffalo and a marauding tiger, seemingly sought by the buffalo with its four-foot spread of horn, was a surprise to many in its outcome. No matter how that cat approached its antagonist he seemed to land on the end of a horn. The ponderous buffalo moved, too, with the agility of the tiger, who did not long remain a competitor in the encounter.

"Rango" is a family picture. For very young and very impressionable little ones the matinee is the time for them to see it—for with these it will be especially vivid. But don't let them miss seeing Rango the son of Tua or Bin the son of the mighty hunter Ali.

In spite of the equatorial and other handicapping conditions the photography is excellent.

---

### STORM OVER ASIA

AN UNUSUAL amount of interest was manifested in Hollywood over the appearance at the Filmarte of Director Vsevolod Podovkin's "Storm Over Asia," produced in Russia by Mejrabpomfilm of Moscow. At the first show on the opening night so many of the audience decided to remain over for the second performance that a large number of patrons were unable to gain admission.

The subject was silent, with English titles written by Shelley Hamilton. In the course of its showing there was abundant proof that dialogue is not an absolute essential in order to guarantee strength in volume. For strength it has, in story, in characterization and in direction.

The theme was political, as one would expect of an Amkino release. It was dramatic, nevertheless, at times powerfully so. The plot turned on the efforts of the White Russians, or anti-Soviets, to establish an alliance with the Mongols and of the failure of the plans due to the treachery of the White Russians.

The director showed a marked preference for long shots, especially where he aimed to portray desolation, which he frequently most successfully did. Also his use of throngs was most generous, all of these being notable for the close-ups of representative faces.

The finish of the picture, the sequence which gave birth to the title, showed the destruction of the White Russians by the Mongols in a terrific hurricane.

Truly it was a smashing close to a picture that held the spectator's closest interest throughout—whether that spectator was a partisan or even an antagonist of the present rule in Russia.

### *How Well the Juicer Knew*

A SCENE was in rehearsal on a set at the Paramount studios for Ruth Chatterton's "Unfaithful," in which the star was endeavoring to make a point in a dice game. She was supposed to fail.

"What point shall I say it is?" she asked Director John Cromwell. "What's a hard one to make?"

From the runway far above came the voice of a "juicer," an electrician:

"They're all hard, lady."

### STOLEN HEAVEN

*George Folsey, Cameraman*

IF IT be true that all the world loves a lover then must it be doubly true that all the world loves two lovers—which is another way of saying that Nancy Carroll and Phillips Holmes are in for a lot of attention when Paramount's "Stolen Heaven" is released.

The picture is one of the prettiest and incidentally at times one of the most moving love stories of the year. It is more than that. It is a logical tale of wrongdoing and expiation.

The story is not of the Sunday school order—hardly. It is, though, a tale of life, of life in New York or in any other big town. A wounded and dazed man collides in the street with a woman and by the latter is taken to her room, where she learns she has on her hands a hold-up man—learns that not unimportant detail just prior to the search of the house by the police—and that on him he has the goods to the extent of twenty thousand. Her quick wit saves him.

So two desperate youngsters decide to pool issues, to go away on a riotous honeymoon, to spend the money, and then jointly to take the big step that previously they had been ready to take individually.

Under the spell of the new life the woman is transformed from a listless to an enthusiastic being. She is in love—not merely or casually or just so-so but madly and boundingly, almost insanely so. The man maintains his reserve, but his chief thought now is to save the woman from participating in the pact.

Alternating with the gayer and lighter moments are scenes of near hysteria on the part of the woman as she plans and schemes to prevent the carrying out by the man of his what we'll call prenuptial promise to free her of his presence.

George Abbott, who adapted and staged this subject from a story by Dana Burnett, easily may rest the popular verdict on his picture on these particular sequences, although as a fact there are no dull moments the entire course of the running.

If the opening scenes are drab likewise are they exciting. There is suspense aplenty in this dramatic introduction in the girl's room of two desperate persons. And the same pull adheres throughout the unwinding of the story, even right to the finish when fate and reason have joined to let the law take its course.

There is not much to be said about the cast—for the excellent and sufficient reason that Director Abbott, in the main, has chosen to confine his story to two persons. Louis Calhern has the part of the heavy who also proves to be a benevolent one in the end. Edward Keane is the detective who speaks for the law.

"Stolen Heaven" will establish its two principals among the leaders in their particular field. Possibly nothing Nancy Carroll has done heretofore will equal her present work in demonstrating her quality as an emotional actress—and the expression is employed with due regard for the importance of its rather large implication.

In the case of young Holmes his portrayal here will supplement and confirm that in "The Criminal Code," to mention a recent example.

Primarily Abbott has made a picture for young persons. It is suggested, however, the appeal of the subject will be increased in direct proportion to the added years and experience of the person viewing it.

---

### *Australia Has New One*

Another reproducing system recently has been placed on the Australian market by Reproducer Systems, Ltd., Sydney. The new gear, known as Reprovox, is of Australian manufacture and at recent demonstrations has apparently given satisfactory results. The company makes no claims its plant is equal to the high-priced makes, but guarantees it to give a highly satisfactory performance.

The new equipment is priced as follows: Sound on disc from £325; sound on film from £575; disc and film from £675. The equipment carries a twelve months' guarantee, and while no service fee is intended the company's engineers will make regular inspections.

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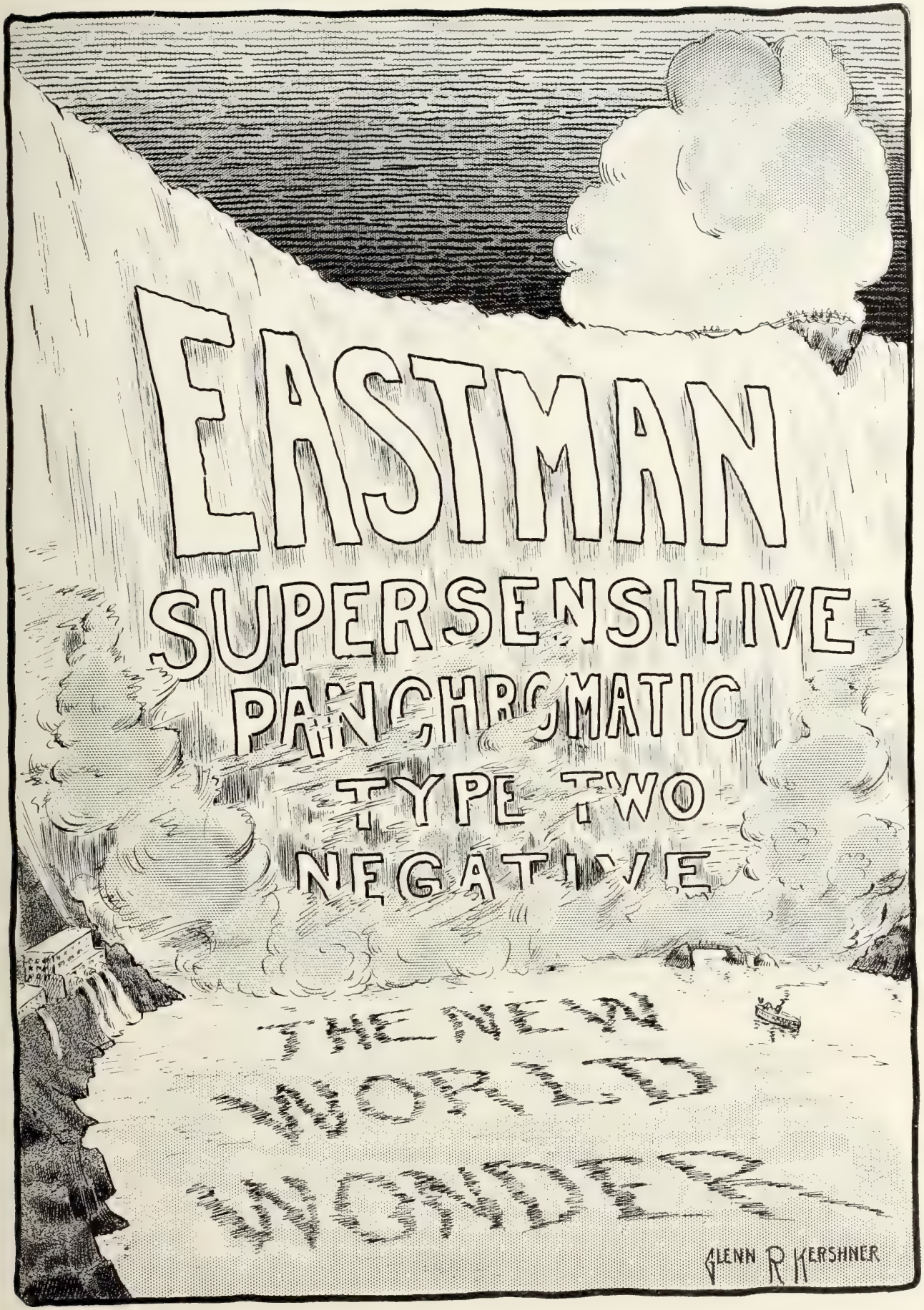
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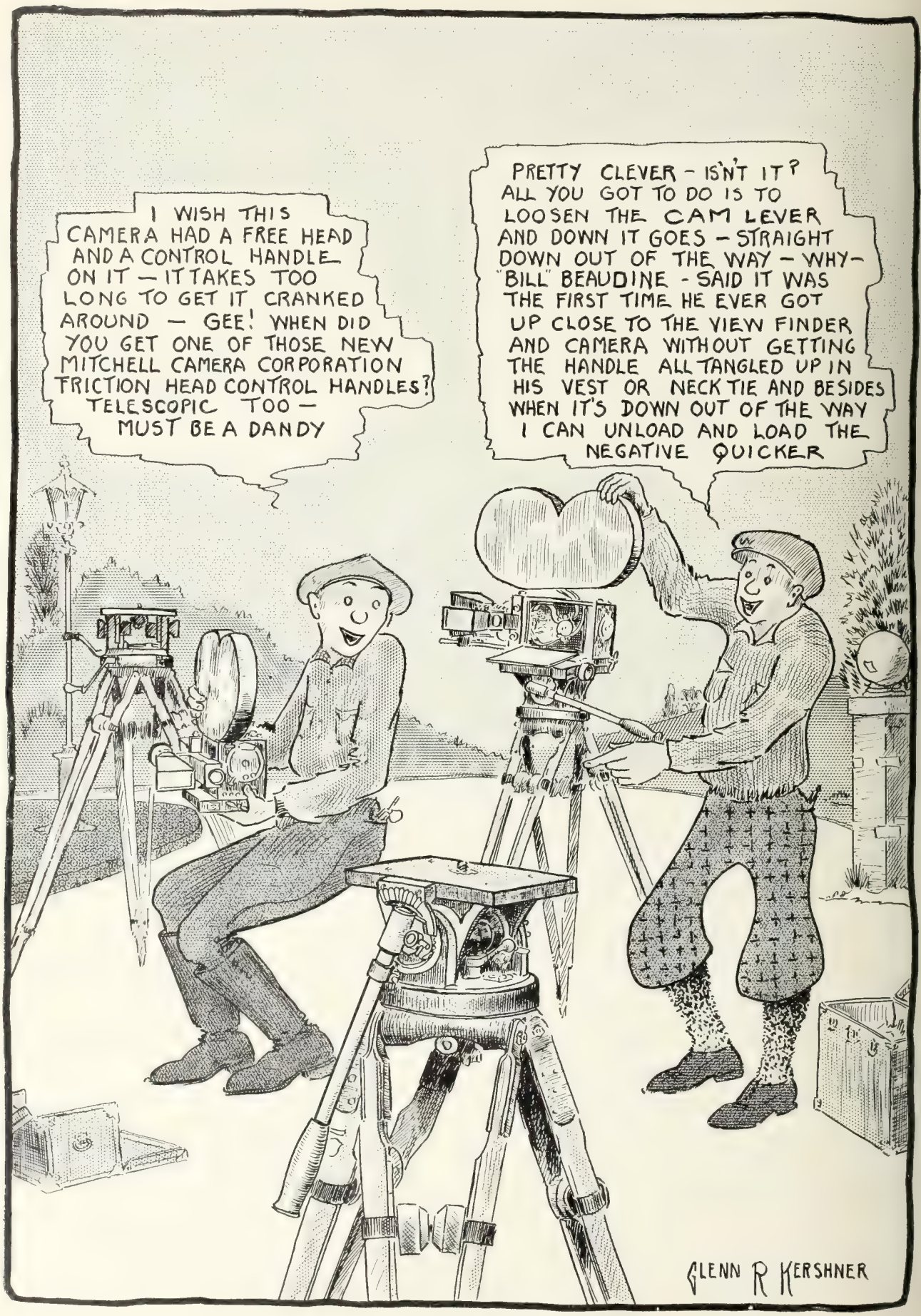
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*"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration."—Abraham Lincoln.*

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IRA HOKE - - - - - *Associate Editor*
LEWIS W. PHYSIOC, FRED WESTERBERG - *Technical Editors*
JOHN CORYDON HILL - - - *Art Editor*

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# Color Sensitivity Little Changed

## Essentially the Same, Says DuPont Technician in Discussing His Company's Special and Regular Panchromatic Negative

By D. R. WHITE

THE data here presented give direct comparisons between the characteristics of DuPont special panchromatic negative and DuPont regular panchromatic negative.

From a purely scientific angle a complete analysis of such spectrograms as are shown in Fig. 1 would give a very complete knowledge and comparison of the emulsion characteristics. The knowledge would be so detailed as to be only of laboratory interest and would not be of value to film users in such form.

However, these spectrograms are reproduced here to show that the color sensitivity of the two films is essentially the same. No regions of the spectrum included in the older product are omitted in the new and no large changes in relative sensitivity to different colors have been introduced.

The scale of reproduction of the spectrograms is too small to allow much reliable comparison of general film speeds therefrom. With this in view, H and D curves are presented in Fig. 2. The curves were plotted from exposures made in a non-intermittent time scale sensitometer, using a tungsten lamp as light source. The exposures for the curves marked "white" were made with the light from the tungsten lamp falling directly on the film.

For the curves marked "red" a Wratten "A" filter was placed in front of the light which was kept burning at the same position and brightness as for the "white" exposures. In a similar manner the exposures for the "green" and "blue" curves were made by the use of "B" and "C" filters respectively.

The sensitometric strips were developed together for eight minutes in borax developer, with high agitation of the developer during development.

### Special Notably Faster

The comparison of these resulting curves, in pairs, confirms quantitatively the fact which was qualitatively evidenced by the spectrograms, that there is no appreciable difference in relative spectral sensitivity in the two products. There is, however, a notable increase in speed of the special film over the regular. In actual practice it has been found possible to cut the set illumination from 40 to 60 per cent in using this DuPont special panchromatic negative.

From these data it is evident that the filter factors for the special and regular panchromatic negative films are the same within very close limits. The lens stop or lighting used with the special film should, of course, be reduced to take account of the increased speed, but the filter factors themselves are essentially unchanged.

As all successful filter users know, the correct filter factor for a given set of conditions depends upon three things, the filter, the lighting, and the sensitivity of the film.

It is, of course, usual to specify a certain type or source of light and prepare a table showing the factor by which the stop should be increased to make up for the light adsorbed by each of a series of filters. This is thoroughly satisfactory only when the light source is constant in quality from time to time and place to place.

Daylight is not constant in either way, but must be used for so much of the work where a filter is needed that filter factors for it are of great interest. Table 1 gives filter factors obtained in sunlight, and shows, therefore, the factor by which aperture or time should be increased to compensate for filter absorption.

### When Test Shot Is Indicated

Where the light quality is not that of sunlight, these factors cannot be expected to hold accurately and a test shot should, of course, be made if the work is quite critical. Experience has shown that for shadow shots, when there is an absence of sunlight but a predominance of light from the blue sky, the factors for blue absorbing filters should be increased somewhat over the values given, and for blue transmitting filters, if used, somewhat decreased.

TABLE 1.

The body of the table gives filter factor for the Wratten filters, designated by letter, for sunlit scenes, for both DuPont special and regular panchromatic negatives.

| Filter | Filter Factor DuPont Special DuPont Regular |
|---|---|
| K1 | 2.2 |
| K2 | 3.1 |
| K3 | 4 |
| G | 5 |
| F | 10 |
| A | 7 |
| B | 16 |
| C | 12 |

The photo-micrographs in Fig. 3 show that the increase in speed has not been at the expense of grain size. The importance of this consideration is obvious. The two photo-micrographs were made under identical conditions and represent directly a true comparison of the grain sizes in the two products.

### Use of Lights

The dark room handling for camera loading and processing both of these negative films is most safely done in total darkness. Light that does not reach film does not fog it. Under some operating conditions both on commercial and experimental scale total darkness is a considerable handicap.

Practical experience has shown that, where extreme caution is used, a dim green safelight can be used, which will permit some vision and still not fog the film in exposures of a few minutes duration. No such light can be here successfully specified that will meet all working conditions.

It is suggested, however, that where such light seems essential, dim green safelights be used and tested in place. Such a test can readily be made by exposing short lengths of the type of film to be handled in some simple holder such as a fold of black paper or cardboard which will expose part of the film to the light under test and protect part from that light.

This may well be in the form of a slide such that the protecting cover may be moved back at specified time intervals, allowing a series of exposures on one piece of film. The threshold of fogging action can readily be determined in this manner with a minimum of time, film and effort.

Developing such pieces of film will quickly show whether an exposure of any chosen duration at the selected position will or will not produce fog on it. Obviously no light can be judged safe when it fogs film in a time equal or less than the probable exposure of the film to it in processing. A factor of safety must always be considered to allow for a possible




*Fig. 1. Spectrograms on DuPont panchromatic negatives. A, Special. B, Regular.*

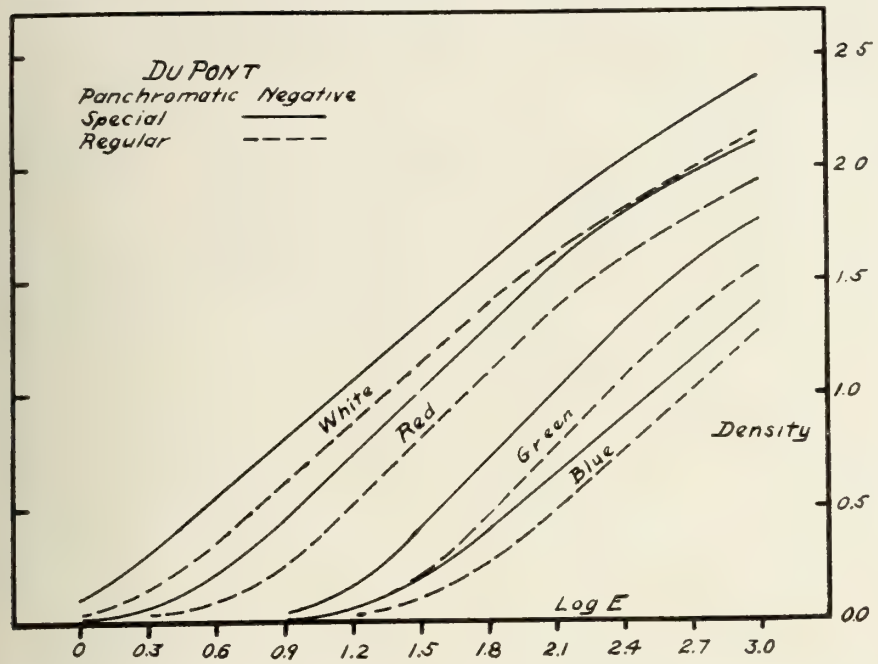



*Fig. 2. H and D curves on DuPont panchromatic negatives. White: exposed to tungsten lamp. Red: exposed to tungsten lamp through A filter. Green: exposed to tungsten lamp through B filter. Blue: exposed to tungsten lamp through C filter.*

and probable variation in handling time.

**Second Safety Factor**

A second type of safety factor must be considered if light is used at more than one stage, since harmful additive exposures might occur to lights individually judged safe enough. All of these considerations should lead one to handle and process the film in total darkness unless the value of the presence of light is great enough to warrant adequate planning, testing and continued watchfulness in use.

Where it has seemed desirable to desensitize film to permit the use of an increased amount of light to watch development, the same procedure may still be used. The increased original speed of the special negative may, in limiting cases, require the use of slightly less light after desensitization than could be used with the slower regular negative, but in all tests made desensitization of both was great enough to permit very satisfactory working light for development after desensitization.

With all of these facts in mind, the DuPont special panchromatic negative is seen to require no change in technique of make-up, taking and processing. In using it, all that is needed is to cut the lighting and go ahead in just the same way as with the regular panchromatic negative.

## *Martin Sails for England To Shoot for Associated*

ROBERT G. MARTIN, with the camera department of Radio Pictures, sailed for England March 7 to be gone probably a year. He will photograph for Associated Talking Pictures, which is making a series of six features for Radio to be released in the United States. These will be directed by Basil Dean.

Martin photographed two subjects in England last year, Galsworthy's "Escape" and "The Fourth Wall" by A. A. Milne, so the present trip is a return engagement. The pictures will be photographed at the British Lion studios, Beaconsfield, Bucks, England. The studio is situated 8 miles from Windsor and 28 from London.

## *Perry Brothers to Africa*

Harry Perry and Paul Perry left Hollywood March 16 for a six weeks' trip to northern Africa to photograph pictures in Multicolor for Brown-Nagel productions. They will visit among other places Morocco, Algeria, Egypt and Mediterranean ports.

## *British Plan College to Train Screen Candidates In Technique of Acting*

FROM Trade Commissioner Canty comes a report that plans are practically completed for the establishment of a training place for film artists under the title of "British Cinematograph Training College." The head will be Lord Clanmorris, who is personally interested in the scheme, to which he has devoted six months preliminary work.

According to a reported statement of Lord Clanmorris it is the aim of the scheme to discover and train potential artists for the films. Pupils, however, will be chosen by a careful process of elimination, so as to prevent the entry of unsuitable subjects.

Applicants must pass a preliminary test, if they are considered as "possible," taking about fifteen minutes, for which a nominal fee will be charged (this is to prevent applications from candidates who are not serious in their intentions).

Those who pass the first test will go through a course of training for about a week, for which the fee will be £1 10s., and at the end of that time there will be a further elimination, to weed out the students who prove to be unpromising.

The remainder will be trained during a number of terms for about a year in deportment, stage acting, elocution and make-up—in fact, in the technical side of acting, and will be taught the technical details of sound recording. The cost will be £13 10s. a term of nine weeks. Premises providing for four studios are in view. The general attitude of the trade is reported to be distinctly favorable to the new proposition.

## *Charney Off and Home Again*

C. King Charney, Agfa representative, has returned from a two weeks' visit to the factory of his employers in Binghamton, New York.

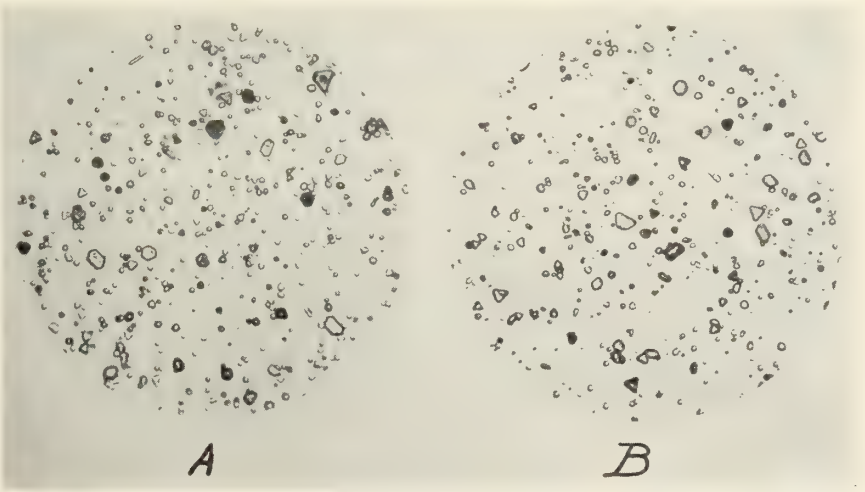



*Fig. 3. Photo-micrographs of grains from DuPont panchromatic negatives. A, Special B, Regular*

# Super-Sensitive Cut Film Is Here

## Eastman Announces New Panchromatic Emulsion Under Inkies Is From Five to Six Times as Fast as Par Speed Portrait

NEWS of one of the most remarkable achievements in film-making history is made known through an announcement from the Research Laboratories at Kodak Park, Rochester, telling of a fundamental improvement of light-sensitive emulsions that is sweeping away many photographic difficulties of the past and bringing a broader scope of usefulness to photography.

The direct result of the discovery is Eastman's new super-sensitive panchromatic cut film.

With incandescent lamps the new super-sensitive panchromatic film is from two to three times as fast as portrait panchromatic, a "speed" sensation when announced two years ago. The sensitivity of the super-sensitive panchromatic film, usually termed speed, is greatest when incandescent lights are used, because this form of illumination contains a higher percentage of red than daylight or the light from arc lamps.

To give one the best idea of what the extreme color-sensitivity of this new super-sensitive film means to the man who works with artificial light we should compare it with Par-Speed portrait film because this is a standard material used by both portrait and commercial photographers.

With clear incandescent lamps the super-sensitive panchromatic is from five to six times as fast as Par-Speed. This means that if you have been accustomed to making exposures of from two to three seconds with Par-Speed film your exposures with the super-sensitive panchromatic would be about one-half second. If you have used enough light to photograph children in one-fifth of a second with Par-Speed your exposure with super-sensitive panchromatic film would be one twenty-fifth of a second—too fast for a bulb exposure.

### Great Possibilities

Such speed opens up unlimited possibilities in both commercial and portrait photography. The commercial photographer will look upon this increase in speed not so much as a means of making fast exposures but rather for the advantage of making exposures with less light. When the photographer goes on an outside job he can feel safe with half his usual amount of lighting equipment and will secure twice as much benefit from the illumination he finds on location. And for studio set-ups, which often require long exposures, exposure time will be cut more than half, which is a great advantage in studio work.

The same applies to home portraiture. Lighting equipment has made the work of the home photographer rather difficult. If he now has ample light he can either be relieved of much of his burden, or shorten his exposures and be more certain of negatives which do not show movement. This latter procedure is the logical one for photographing children.

Industrial photographers are often faced with the problem of obtaining sufficient artificial lighting for subjects such as "long shots" of factory interiors or close-ups of machines with operators. Flashlights are banned in many plants, although the new photo-flash lamps have entirely eliminated smoke and the fire hazard. Since the super-sensitive panchromatic film is especially efficient under artificial light industrial photography is obviously simplified.

First, photographers will no longer be required to clutter working areas with large numbers of heavy lamps, and thereby avoid hampering general factory operations.

Second, the amount of electric "load" is cut down.

Third, where the usual amount of artificial light is available much shorter exposures are possible. This is valuable in arresting the motion of people or moving objects. If shorter exposures are not required smaller lens stops can be employed to increase sharpness and "depth of field."

### In Standard Sizes

The value of the super sensitive panchromatic film is equally well applied to industrial photo-micrographic work, such as studies of metal structure. The qualities of the new film will answer the requirements for combining speed, color sensitivity and fine grain.

The advantage of reducing exposures to a minimum when working under artificial light is highly valuable in doing live model work. No longer are models required to endure long, strained poses that often result in stiff and ungraceful postures, and incidentally a series of "retakes."

In the past it has not been uncommon for model "shots" to require five, ten seconds—even more—quite a long time for any but highly trained models to remain motionless. Short exposures usually result in more pleasing poses.

The new panchromatic emulsion is, in addition to all standard sizes for still photography, available in 35 mm. motion picture film. Industrial photographers who do motion picture work will find that when using the super-sensitive panchromatic film under incandescent lamps the usual amount of light can be reduced from one-third to one-half. This factor is very important in modern time study of factory operations with the motion picture camera.

The sensitive emulsion of this new film is very closely related to one prepared for astronomical photography, as well as to the new Wratten hypersensitive panchromatic plates for the high-speed requirements of newspaper photography under artificial light.

### Cut More Than Half

Astronomers, it has been learned, used the new emulsion recently in making observations seeking to discover whether there is moisture in the atmosphere of Mars. The necessary time for exposing the plates in the spectroscope was reduced from ten hours to four in the observations in question.

Eastman's new super-sensitive panchromatic film presents the very great advantage of speed without the sacrifice of those qualities so essential to fine portraiture or commercial photography. It has fine grain, excellent exposure latitude, and builds up in the developer without blocking.

There is one very important precaution in the use of this new film which is necessary to good results. A film so sensitive to light of all colors cannot be exposed to light of any color in a dark room without noticeable "fogging." The film must be opened, loaded and developed in total darkness. After about five minutes of immersion in the developing solution, a certain amount of desensitizing takes place permitting the use of a Series III Safelight for the remaining period of processing. It is recommended that the time and temperature method of development be used when working with this high-speed emulsion. Once the time and temperature system is established as standard practice, it will be found to be the most satisfactory method of development.

Photography, the universal language, has received a valuable addition to its "vocabulary" by the advent of the super-sensitive panchromatic film, which will afford the modern photographer new worlds to conquer.

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### *German Companies Decrease*

During 1930, according to the German press, a total of 156 companies is reported to have liquidated affairs in the German motion picture industry, as against 153 newly founded concerns. It is stated that the first figure does not include liquidations by legal authorities, so that the real number of companies failing is distinctly superior to that of the new organizations.

Inasmuch as share capital of the companies is considered, it appears that there is a total increase of some 2,000,000 marks capital invested in limited liability concerns, liquidations still being left out of consideration.

# A PLEDGE

## To Theatre Owners, Managers and Projectionists to Maintain

Simplex
TRADE MARK REG'D.

## SUPREMACY

It has been our responsibility to satisfy the needs of the motion picture industry and to meet many emergencies created during a period of extraordinary expansion and unparalleled activity.

With increased manufacturing facilities and closer contact with our selling organization we pledge this great industry that we will render even greater service and maintain the high quality which has won a world-wide supremacy for

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THE INTERNATIONAL PROJECTOR

## INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET NEW YORK

# 'Under Paris Roofs' Good Picture

## France's First All Talker to be Shown in America Fascinating Subject with Simplicity Outstanding Note

FRANCE'S first all-talking film to be sent to the United States is "Sous Les Toits de Paris" (Under the Roofs of Paris), shown recently at the Filmarte in Hollywood. Not exactly is it all talking in so far as concerns the recording of all conversation. The French have recognized that much lip movement is seen in ordinary life without the accompanying sounds reaching the ear of one outside the immediate circle.

And so it is in this Rene Clair film. Much of the action is in intelligible pantomime, the vocal or audible conversation being the exception rather than the rule.

Even to one who has no more conception of French than he has of Senegalese the picture is altogether fascinating. One of the chief factors contributing to this charm is its simplicity—in story and in treatment being strongly reminiscent of the Griffith Biographs of twenty years ago. Practically in its more than an hour and a half of running there is not a silk hat or a silk stocking in evidence.

The tale is around the plainest and most humble of persons. There are a street singer and his chum; there is a girl seemingly of the street and yet when the test comes apparently is something else again; and there is a real mean heavy who neither toils nor spins. There are honest men and there are thieves. And there is an accordeon player, as tireless as he is skillful. From him we hear much —but never too much.

### Story Told by Camera

The story is told by camera nearly altogether, with Perinal and Raulet behind the lens. In one of the sequences in which is established the background for the title the camera is tilted down from an apartment house roof, reaching into each of the successive five floors—with a shot into the not altogether blinded windows. Nothing shocking results, although some spectators seem to be all prepared for the worst. The illusion really is quite complete.

If the memory serve it is on one of these exploratory excursions we meet up with the heroine—as she is engaged in adjusting the garters on her stockings. It is possible the memory does not serve; maybe it was not the heroine.

Another notable factor of the picture is the close attention given by those responsible for the recording, Messrs. Storr, Merhenn and Le Henaff, to make certain the volume of sound corresponds to the apparent distance existing between its source and the camera, with due regard of course to intervening obstacles. The sound rises or falls as a character enters or leaves a door, for instance.

The story grips through strength of appeal in literary quality rather than from the display of physical force. The only notable departure from this rule is in a street duel with knives, a really thrilling sequence.

There are numbers of lighter moments. Just to enumerate one of these, Pola has been escorted home by Albert, the singer. When he begs the privilege of going to Pola's room the young woman says him nay. As Albert finally and reluctantly leaves, Pola thinks of her nightkey a short time before lifted from her purse by the husky parasite Fred, who even then may be on his way to use it.

Pola runs to join Albert and tells him of her predicament. The singer extends the hospitality of his room, which is accepted. A fade-in discloses Pola in bed, with Albert in pajamas. When the singer moves to get into bed, too, the riot starts.

### Near Hysteria

In disgust Albert puts out the light. A second later a flood of rapid and heated conversation bursts—the room being in utter darkness except for the faint backlight proceeding from a half window behind the bed and across which flashes an occasional declamatory even if shadowy arm.

The reaction of the scene on the femine portion of what may be described as a high class house is marked, particularly among those palpably understanding the staccatissimo verbal duet. It ranges from mirth to near hysteria.

The battle suddenly ends as Albert retires from the field and turns on the light. Pola climbs out of bed, too, peevishly yanks a blanket from it and curls up on the floor alongside. Albert, like a true Frenchman not to be outdone in politeness follows suit—and apparently quite as put out about the situation as the lady—takes the remaining blanket and parks on the floor on the other side. Before the fade-out there is a whimsical smile on the face of Pola.

In the morning as the pair are leaving the room Pola invitingly upturns a very sweet face to receive the kiss Albert tenderly implants.

There is a surprising twist to the finish, wherein for no apparent good reason at all as mere man is permitted to diagnose the situation the heroine transfers her affections to Louis, the friend of Albert. But mere man knows only too well that frequently in life even if seldom in fiction such things really do happen.

Frank Clifford directs this interesting subject from the scenario and continuity of Rene Clair. The roles of Albert and Pola are taken most creditably by Albert Prejean and Pola Illery.

That the picturegoers of Hollywood are deeply concerned about "Under the Roofs of Paris" is indicated by the remark of Manager Fred Budrow of the Filmarte that practically every major studio had sought a loan of the print. The statement reflects the good judgment of the studio chiefs. There is much in the craftsmanship of the picture from which Americans—or others—may derive benefit from analyzing.

### France a Pioneer

The younger generation of picture-makers may rest under the delusion that because some of the important inventions underlying the making and projection of pictures originated here Uncle Sam always has been at the head of the motion picture procession. Of course in full truth he has been in no such position.

Twenty years ago France plainly was in the lead in artistic picture production—and so remained up to the outbreak of the war, when practi-

*(Continued on Page 27)*



*Pola Illery*



*Albert Prejean*

# Shooting Whales with the Camera

## How the Tars of New Bedford Worked in the Days of 1850 When Men Had to be Men Because Whales Were Whales

**By MAURICE KAINS**

ON Washington's birthday, 1922, the Gaspe, a 125-foot fishing boat equipped for whaling and photographing, set sail for the Caribbean Sea from the home of the whaling industry, New Bedford, Mass. A group of religious folk sang hymns and prayed for our safe and successful return, just as they had done in 1850, when whaling was a major industry.

As we pulled away from the pier we could hear the voices becoming fainter and fainter. To tell the truth, we of the movie group were getting fainter, too, for none of us had ever seen a whale except in our school geography books.

Fortunately our captain and crew were "old timers." This was a little consolation for us. Frequently cameramen are sent out to photograph the capture of a whale as they are caught at the present time, by shooting at it from the comparatively safe deck of a good sized boat, and from a safe distance.

But we realized we were up against a different proposition, for our story, laid in 1850, required that we catch our whales as the whalers had done in the old days, a method fraught with risks and hardships. The camera work was in charge of Alexander Penrod of Local 644 and Paul Allen and myself, now of Local 659.

The crew, ranging from college boys to Portuguese negroes, were all glad to see land again after two weeks of "bum grub." A very important little black man came out to our boat one morning to pilot us into the Ozama river and show us where we could cast anchor.

I shall never forget his air of big responsibilities as he perched himself alongside of our captain, holding a large, faded umbrella over his official eyes, and shouting commands in Spanish to our crew as he puffed on a very large but cheap cigar. At last we had arrived at Santo Domingo, resting place of one Christopher Columbus. Our purpose in stopping here was to have two marine tripods built for us out of Ford parts and five-gallon oil cans.

During the wait we shot market scenes, the prison and inmates, the famous church where Columbus is said to rest, and tried to get interior shots of the Three Eyes underground lakes and caves, but our flares filled the caves with white smoke, which we could not get out, so we lost those scenes. The reflections of the ceiling on the lakes were magnificent while they lasted.

### Thar She Blows!

We had no sooner arrived at our whaling grounds off the coast of Haiti when we heard "Thar she blows," and the chase was on. Quickly the crew lowered four small whaleboats. One of these was powered with a motor, and also had a marine tripod "made fast" to the seats. The close-ups and chase shots were all made from this craft. Of course the camera was motor driven, too.

There were at least a dozen whales within easy calling distance of us. They were easily approached from the rear, as they were swimming only about six miles an hour and could not see us as we attacked from this angle. Penrod was so engrossed in getting his shots that he had not noticed four big sperm whales charging his boat from behind. Paul and I were set up on either end of the Gaspe. We shouted a warning to Penrod, but he could not hear us. On came the four monsters, and it looked like curtains for Penrod.

But, believe it or not, those whales lost their nerve or something, and just as they were three feet from the



*In the main picture we see what a part of the flukes or tail of a 67-foot, 100-ton whale looks like. Maury Kains is behind the whiskers in oval. The reason for the bathtub shown on the right will be found in the very respectably sized shark (13 feet) suspended alongside—the presence of these monsters in the waters about the whaler making swimming out of the question for a man having wholesome regard for the integrity of his anatomy. The pictures of the flukes and of the shark were photographed by Alex G. Penrod, Local 644, who met so tragic a death in the explosion of the sealer Viking, March 15, in Newfoundland waters.*

craft they slipped gracefully underneath and rose on the opposite side, blowing their stinking breath almost in his face. The other whaleboats meanwhile were after the rest of the family.

### Equipped to Kill

Each whaleboat is completely equipped to capture and kill a whale. There are harpoons, long handled lances, tubs of carefully coiled rope, sharp knives and a heavy brass rifle which shoots a large dart into Mr. Whale's department of the interior.

If he shows too much fight a bomb is used. This explodes after arriving at its destination. The coiled rope is placed astern and is passed over the tops of the oar handles so that it cannot entangle the feet of the crew and pull them overboard during a battle. Then it is passed through a pulley or an eyelet at the bow of the boat and then fastened to the harpoon.

One man it detailed to bail water on this coil of rope after a whale is hit because the rope passes through the eyelet so fast that if the rope is not thoroughly wet the boat would catch fire from friction.

The harpooner is stationed in the bow. He carries a razor-sharp knife as well as several harpoons. This is used when a whale insists on taking the whaleboat on a "Nantucket sleigh-ride," which is whaler's lingo for a ride clear out of sight of the main ship, the whale supplying free power.

If he succeeds in getting the boat into deep water his trick is to "sound" or dive, thus pulling boat and crew under with him. It is at this stage of the fight that the harpooner cuts the line and the whale is allowed to go free rather than take the risk of swamping the boat with possible casualties.

After considerable maneuvering, we finally struck a male and towed him to our main ship, where the work of "cutting in" is done, and the process of "trying out" or getting the oil is handled. If this is not done soon after the death of the whale, the oil quickly spoils and is worthless.

### Whale Head Oil

A whale gives an unbelievable amount of oil from the blubber, which is ripped from the body in large blankets of about a foot in thickness. A large hole is cut in the top of the head and a bucket is lowered inside and a higher grade of oil is found in a sort of well, enough to fill several barrels. This is watch oil and is quite similar to the oil we now use in our cameras. Then there is some wax, and the teeth are ivory.

In rare cases ambergris is found in the intestines of a sick whale. This is used in expensive perfumes and is worth many dollars an ounce. The odors of the processing, especially in the tropics, is almost unbearable.

New Bedford, as it is today, with its many prosperous cloth mills, has been built up by the money it earned with its old whaling industry.

The usual procedure after sighting a whale is to lower the small whaleboats and sail after the whale until within a mile of him. Then the sails are lowered so that he won't catch sight of you. From now on you row or paddle, making as little noise as possible, and approaching him from behind. When within ten feet of him the harpooner throws his iron into him and then the fun begins.

The whale dives and whips around you in circles. Then he comes up again and repeats. In fact he does almost everything he can to scare you or sink your ship. Sometimes he comes close enough for the harpooner to lance his heart and bleed him to death. The waters become red with blood. Or his lungs are punctured and he spouts blood at every breath. After a while he expires and is towed alongside.

The sharks now begin to hover around. They have scented the blood. I missed one dandy shot for the need of an Akeley camera. A large shark had spotted the fin of the whale, and it looked good to him. He circled our ship a few times and then mustered sufficient courage to seize the fin, which was now projecting above the surface of the water.

### Shark and Whale

It was tough stuff. Vainly the shark struggled on, lashing the water into a fury with his tail. One of the crew, who was standing on the "cutting in" stage board, heard the commotion behind him and turned inquisitively. Seeing at a glance what was going on, he grasped his "cutting-in" spade, a sort of flattened out hoe with a ten-foot handle, and drove it into the shark with all his might. The shark, with a mighty jerk, wrested the spade from the man's grasp and swam off with it sticking in his back. I watched him for two full minutes until he was completely out of my sight, the harpoon still remaining upright above the surface of the water, traveling along like the periscope of a mighty submarine. And to think that I missed that one because my camera wouldn't "pan" fast enough for me.

That night when Captain Tilton saw what his men had brought in he laughed them to scorn. It was "only a baby" he guffawed. Thirty-four feet long and "only a baby." I'd hate to meet the folks.

But New Bedford must never hear of this or we would be "raspberried" for life. So we had to stay down until we had caught a few more.

Finally we hooked a sixty-seven footer, weighing nearly a hundred tons. Some bacon to bring home. But we finally did, as was proved by the miraculous whaling scenes shown in our production, "Down to the Sea in Ships," which caused a sensation everywhere it was shown, a tribute to the courage and art of the cinematographer.

Chronic mal de mer had reduced me to a mere shadow of my former self. I swore by all that I held holy that I had made my last whaling trip. Then Roy Klaffki sent me to meet Irvin Willat, who had heard that I had been on a whaling picture. Mr. Willat, too, was making a whaling epic, entitled "All the Brothers Were Valiant."

So after we caught the whale for Willat we punctured its lungs and filled them with compressed air and floated it into port. And again I swore I would never again go whaling. But you know I would, don't you, "for art's sake"? Ain't that just like a cameraman?

P. S.—"All the Brothers Were Valiant."

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## *How the Juicers Describe the Tools They Use When Talking Among Themselves*

Light is their stock-in-trade; they furnish it in any quantity and quality desired.

They are the electricians who supply the illumination without which no interior motion picture scene could be taken.

Their position on a film set is comparable to that of the construction crew which takes the blueprints of the architects and creates realistic backgrounds from drawings and lines.

For the electrician, with light as his material, builds a background of effects from the instructions of the cameraman.

To stroll on to a Paramount stage and listen to S. H. Burton, chief electrician, and Jim Tait, his assistant, talk about lighting the set, one would be bewildered by the expressions used.

To begin with, Barton is known as the "gaffer" and Tait the "best boy." Their crew are "juicers" and they deal in "juice." They call for light with the term "hit 'em" and extinguish the same with "save 'em." When they finish a set, it is "wrap 'em up," meaning to remove all "iron" (equipment).

They speak of "inkies" (incandescent lights), "coopies" (Cooper-Hewitts or hard lights), "broads" (box-like lights), "G. E.'s" (incandescent light bulbs), "scoops" (hanging broad lamps), "silks" (coverings to soften lights), "spiders" (electrical oscillations), "kliegs" (carbon arc lamps), "sun arcs" (huge carbon lamps), "gobos" (small shield to cut off part of the light), and "18's," "24's" and other similar terms to designate lamps of certain diameters. When a set is "hot" it has an abundance of light.

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## *All-American Salon to Be Opened June 15 at Museum*

AN All-American Photographic Salon is announced for June 15-30, to be held in the Print Rooms of the Los Angeles Museum. New prints which have never been exhibited in Los Angeles or reproduced before January, 1930, are preferred and no hand-colored prints will be accepted. Mounts of light color, size not more than 20 inches either way, are specified for better harmony of the exhibition. An entry fee of $1 will be charged.

Everyone is invited to submit prints. Requests for entry forms and complete information should be directed to the All-American Salon Committee, Los Angeles Museum, Exposition Park, Los Angeles.

# *Thorough* TESTS TELL THE TRUTH

Laco Lite products recently were adopted by Paramount-Publix Corporation as standard equipment. This decision is the result of numerous and strenuout tests given Laco lighting equipment, together with competitive products, in an endeavor to determine the type and make of lamp best adapted to motion picture production of today.

Outstanding features of Laco Lite equipment — dependability with low operating cost that could be determined only after comparative tests had been made over considerable length of time — are important reasons why Laco products have been standardized by the Paramount organization.

In the dependability of Laco Lites is incorporated absolute silence with exceptionally efficient performance — while low cost of operation is due to light weight, ease of handling and faultless construction.

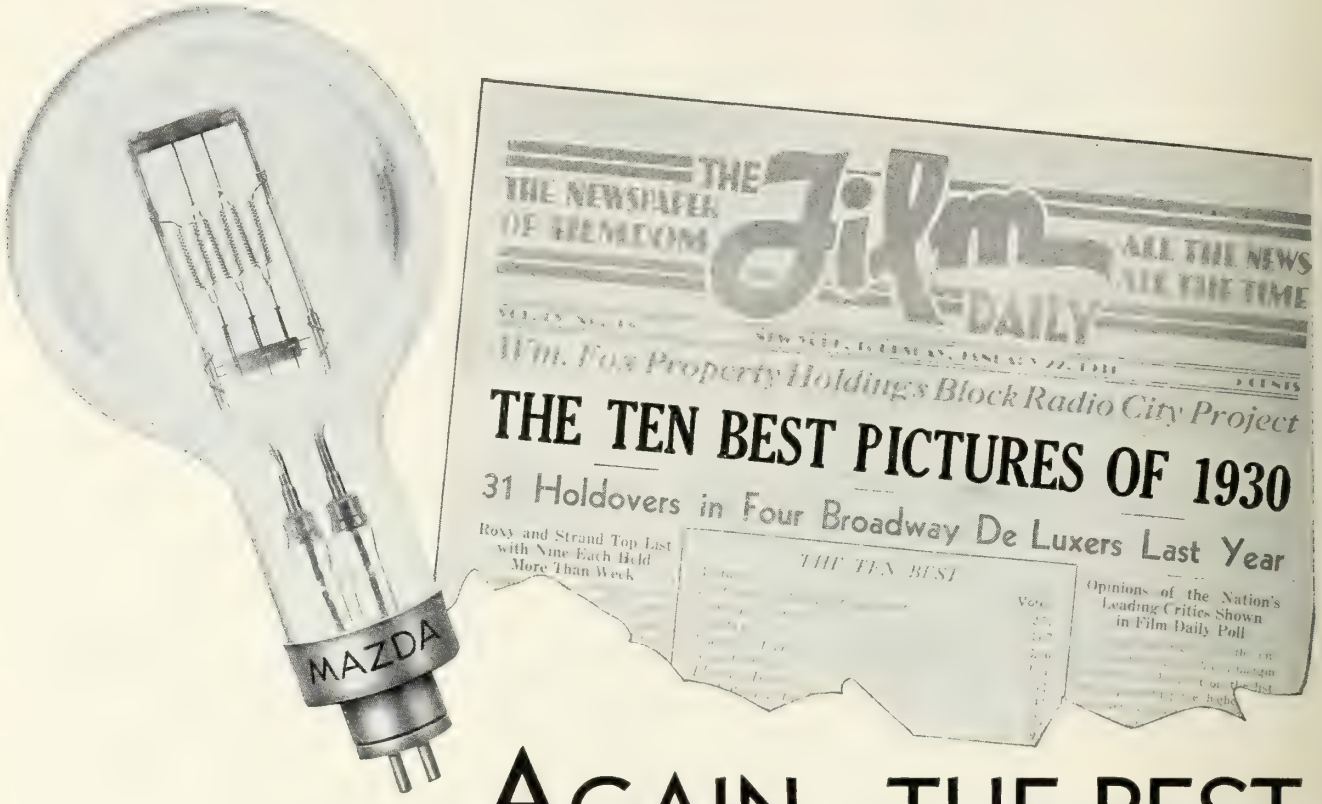
In its standardization of Laco equipment, Paramount-Publix Corporation is assured of the consistent cooperation of Lakin Corporation in its endeavor to perpetuate the excellent performance of the 500 Laco units now employed by the Paramount organization.

*"If it's not a Laco it's not silent!"*

## LAKIN CORPORATION

1707 Naud Street Los Angeles, California CApitol 14118

MAZDA . . . NOT THE NAME OF A THING BUT THE MARK OF A RESEARCH SERVICE




# AGAIN . . THE BEST USED MAZDA LAMPS . . .

## 1930'S BEST PICTURES

**ALL QUIET**
ON THE WESTERN FRONT
**ABRAHAM LINCOLN**
**HOLIDAY**
**JOURNEY'S END**
**ANNIE CHRISTIE**
**THE BIG HOUSE**
**WITH BYRD**
AT THE SOUTH POLE
**THE DIVORCEE**
**HELL'S ANGELS**
**OLD ENGLISH**

AGAIN in 1930, MAZDA lamps played an important part in the production of the best pictures of the year.

This predominance of MAZDA lamps for lighting as well as for recording and reproduction of sound is significant. Of the ten best pictures, seven used MAZDA lamps exclusively, while two of the others used MAZDA lamps in part.

Every type of General Electric MAZDA lamp used in motion picture photography is the result of millions of dollars and many years spent in research and test applications. That MAZDA lamps should contribute to the outstanding success of the year's best pictures is not only logical—it is inevitable because the past achievement, present acceptance and future promise of MAZDA lamps have made them indispensable to the cinematographer.

The continued identification of G. E. MAZDA lamps with the best productions is assured by their quality, and by the devotion of the engineers who constantly improve them to the cause of ever better cinematography. National Lamp Works of General Electric Company, Nela Park, Cleveland, Ohio.

Join us in the General Electric program, broadcast every Saturday evening over a nation-wide N. B. C. network.

GENERAL ELECTRIC
MAZDA LAMPS

# 1930 Equipment Exports Gain

## Estimated Nearly Twice the Value of 1929 in the Field Including Sound and Lighting Apparatus—Europe Best Customer

By N. D. GOLDEN
*Assistant Chief Motion Picture Division*

PRELIMINARY figures of the Bureau of Foreign and Domestic Commerce show that during 1930 $9,172,824 worth of American motion picture equipment was exported to various regions of the world as against $1,442,803 worth of similar equipment during 1929. Unfortunately during 1929 sound apparatus and arc lamps were not listed under export classification. It is safe, however, to estimate that approximate three and a half million dollars worth of this equipment was exported during 1929.

Assuming this estimate in the absence of accurate figures to be a fair one and coupled with the above figure for other types of motion picture equipment, our exports for 1929 were approximately $5,000,000. Our exports of motion picture equipment for 1930, therefore, show an increase of approximately $4,000,000 over the preceding year.

A total of 2160 American motion picture projectors of the 35 mm. type were exported to all foreign markets during 1930 having a declared value of $599,046 as compared with 1989 projectors valued at $592,319 during 1929. Europe was our best customer, buying 1052 American projectors with a declared value of $231,601 as compared with 837 projectors valued at $260,736 during 1929.

Second in importance is the Far East, importing 628 American machines valued at $145,445 during 1930, as against 399 of our projectors with a value of $119,764 for the year 1929. Latin America is our third largest purchaser, importing 263 projectors with a value of $127,387 during 1930, as compared with 348 projectors with a value of $114,092 during 1929.

Canada is next, importing during 1930 134 American projectors valued at $40,132, as against 330 projectors valued at $74,475 during 1929.

Near East and Africa is the last region of importance. During 1930, 83 projectors with a value of $54,481 were exported to this section as compared with 75 projectors valued at $23,252 during 1929. The following comparative table shows the exports of American motion picture projectors of 35 mm. type to the various regions of the world, together with exports to our first ten individual markets.

**Motion Picture Projectors 35 mm.**

| 1929 | Number | Value |
|---|---|---|
| Europe | 837 | $260,736 |
| Far East | 399 | 119,764 |
| Latin America | 348 | 114,092 |
| Canada | 330 | 74,475 |
| Near East and Africa, | 75 | 23,252 |
| Total | 1989 | $592,319 |

| 1930 | Number | Value |
|---|---|---|
| Europe | 1052 | $231,601 |
| Far East | 628 | 145,445 |
| Latin America | 263 | 127,387 |
| Canada | 134 | 40,132 |
| Near East and Africa | 83 | 54,481 |
| Total | 2160 | $599,046 |

| 1929 Indiv. Markets | Rank | Number | Value |
|---|---|---|---|
| United Kingdom. | 1 | 552 | $152,958 |
| Japan | 3 | 130 | 22,876 |
| Canada | 2 | 330 | 74,475 |
| France | 5 | 80 | 38,368 |
| British India | 14 | 32 | 19,532 |
| China | 9 | 57 | 9,392 |
| South Africa | 6 | 72 | 22,679 |
| Switzerland | 19 | 22 | 4,588 |
| Spain | 10 | 46 | 20,207 |
| Australia | 7 | 66 | 29,492 |

| 1930 Indiv. Markets | Rank | Number | Value |
|---|---|---|---|
| United Kingdom. | 1 | 646 | $144,063 |
| Japan | 2 | 339 | 49,521 |
| Canada | 3 | 134 | 40,132 |
| France | 4 | 126 | 23,276 |
| British India | 5 | 77 | 27,984 |
| China | 6 | 77 | 15,466 |
| South Africa | 7 | 76 | 52,161 |
| Switzerland | 8 | 73 | 15,238 |
| Spain | 9 | 66 | 19,435 |
| Australia | 10 | 55 | 14,126 |

**Projectors Less Than 35 mm.**

During 1930 there was a drop in our exports of 16 mm. projectors amounting to 677 projectors. During 1930 we exported to all markets of the world a total of 1634 substandard projectors valued at $148,266, as against 2311 American projectors with a value of $212,947 during 1929. The following table shows our exports of substandard projectors both by region and by leading individual markets:

| 1929 | Number | Value |
|---|---|---|
| Canada | 214 | $24,185 |
| Far East | 1263 | 103,952 |
| Europe | 689 | 65,685 |
| Latin America | 128 | 16,682 |
| Near East and Africa. | 17 | 2,443 |
| Total | 2311 | $212,947 |

| 1930 | Number | Value |
|---|---|---|
| Canada | 580 | $43,769 |
| Far East | 442 | 37,458 |
| Europe | 375 | 36,627 |
| Latin America | 223 | 28,019 |
| Near East and Africa | 14 | 2,393 |
| Total | 1634 | $148,266 |

| 1929 Indiv. Markets | Rank | Number | Value |
|---|---|---|---|
| Canada | 3 | 214 | $24,185 |
| Japan | 1 | 883 | 70,268 |
| United Kingdom. | 2 | 228 | 14,167 |
| Argentina | 14 | 25 | 3,283 |
| Switzerland | 7 | 70 | 9,816 |
| China | 6 | 88 | 11,795 |
| Chile | 20 | 15 | 2,804 |
| Sweden | 16 | 24 | 1,525 |
| Spain | 9 | 49 | 3,686 |
| France | 11 | 30 | 4,322 |

| 1930 Indiv. Markets | Rank | Number | Value |
|---|---|---|---|
| Canada | 1 | 580 | $43,769 |
| Japan | 2 | 297 | 24,684 |
| United Kingdom. | 3 | 133 | 6,934 |
| Argentina | 4 | 75 | 7,917 |
| Switzerland | 5 | 61 | 8,674 |
| China | 6 | 58 | 3,717 |
| Chile | 7 | 45 | 9,028 |
| Sweden | 8 | 43 | 5,844 |
| Spain | 9 | 41 | 1,798 |
| France | 10 | 28 | 4,204 |

**Sound Apparatus and Parts**

The year 1930 is the first in which a separate classification for sound apparatus has been made. During 1930 a total of $7,736,059 worth of sound equipment and parts were exported to the geographical regions as indicated in the following table:

| | 1930 |
|---|---|
| Europe | $4,522,354 |
| Far East | 1,378,507 |
| Latin America | 1,196,278 |
| Canada | 404,044 |
| Near East and Africa | 234,896 |
| Total | $7,736,059 |

Of the leading individual markets, United Kingdom and France are our leading markets. The following table shows our exports of sound apparatus to the first ten leading markets:

**Leading Individual Markets, 1930**

| | |
|---|---|
| United Kingdom | $2,390,456 |
| France | 1,032,860 |
| Australia | 452,952 |
| Canada | 404,044 |
| Italy | 344,928 |
| Philippine Islands | 197,226 |
| New Zealand | 194,102 |
| South Africa | 192,609 |
| Brazil | 181,752 |
| Spain | 179,174 |

Other countries which have purchased over $100,000 worth of American sound apparatus are as follows: Chile, Mexico, British Malaya, British India and Belgium.

The year 1930 is also the first in which arc lamps for motion picture projectors are classified. During this period a total of 967 lamps with a value of $121,645 have been exported.

Volume of exports to the leading markets and geographical regions is contained in the following table:

**Arc Lamps, 1930**

| | Number | Value |
|---|---|---|
| Europe | 671 | $77,172 |
| Canada | 115 | 22,204 |
| Far East | 89 | 14,228 |
| Latin America | 82 | 7,610 |
| Near East Africa | 10 | 431 |
| Total | 967 | $121,645 |

**Leading Individual Markets, 1930**

| | Number | Value |
|---|---|---|
| France | 361 | $10,105 |
| United Kingdom | 303 | 66,544 |
| Canada | 115 | 22,204 |
| New Zealand | 42 | 6,714 |
| Panama | 24 | 765 |
| China | 15 | 2,260 |
| Mexico | 15 | 2,381 |
| Japan | 12 | 1,107 |
| Australia | 11 | 1,758 |
| Cuba | 11 | 691 |

There is a slight decline in the number of 35 mm. cameras exported during 1930 as compared with 1929. During this year 946 cameras were exported to all countries as compared with 1038 during 1929. While the quantity of our camera exports has dropped during 1930 the value has increased. Value of cameras exported during 1930 amounted to $405,906, as compared with $364,544 during the year 1929.

The following comparative table shows the exports of American cameras of 35 mm. type to the various regions of the world together with exports to our first ten individual markets:

**Motion Picture Cameras, 35 mm.**

| | 1929 Number | 1929 Value | 1930 Number | 1930 Value |
|---|---|---|---|---|
| Europe | 512 | $169,897 | 537 | $214,808 |
| Far East | 262 | 104,479 | 261 | 101,505 |
| Latin America | 162 | 53,505 | 80 | 57,571 |
| Near East and Africa | 26 | 7,138 | 42 | 16,924 |
| Canada | 76 | 29,525 | 26 | 15,098 |
| Total | 1038 | $364,544 | 946 | $405,906 |

**Leading Individual Markets, 1930**

| | Rank | Number | Value |
|---|---|---|---|
| United Kingdom | 1 | 325 | $78,369 |
| Japan | 4 | 82 | 22,962 |
| Switzerland | 14 | 15 | 2,686 |
| France | 2 | 86 | 41,509 |
| British India | 11 | 23 | 15,617 |
| Italy | 24 | 5 | 3,862 |
| South Africa | 12 | 20 | 2,678 |
| Germany | 7 | 37 | 26,840 |
| Canada | 5 | 76 | 29,525 |
| Spain | 21 | 6 | 2,780 |

| | Rank | Number | Value |
|---|---|---|---|
| United Kingdom | 1 | 193 | $71,478 |
| Japan | 2 | 129 | 39,165 |
| Switzerland | 3 | 76 | 11,624 |
| France | 4 | 69 | 48,202 |
| British India | 5 | 56 | 27,306 |
| Italy | 6 | 51 | 22,364 |
| South Africa | 7 | 36 | 14,983 |
| Germany | 8 | 31 | 16,464 |
| Canada | 9 | 26 | 15,098 |
| Spain | 10 | 26 | 17,157 |

Exports of motion picture cameras less than 35 mm. have fallen off nearly 46 per cent during 1930. The table below gives a comparative picture of our exports of this type camera for the year 1929 and 1930:

**Cameras Less Than 35 mm.**

1929

| | Number | Value |
|---|---|---|
| Far East | 1606 | $126,250 |
| Europe | 802 | 75,317 |
| Canada | 361 | 26,021 |
| Latin America | 262 | 41,556 |
| Near East and Africa | 51 | 3,849 |
| Total | 3082 | $272,993 |

1930

| | Number | Value |
|---|---|---|
| Far East | 640 | $62,131 |
| Europe | 447 | 45,952 |
| Canada | 386 | 23,103 |
| Latin America | 193 | 28,938 |
| Near East and Africa | 11 | 1,778 |
| Total | 1677 | $161,902 |

### *Alex G. Penrod as He Was Nine Years Ago*

*On the page opposite are reproductions of snapshots of the late Alex G. Penrod, 644, lost in the destruction of the sealer Viking off Newfoundland March 15. These pictures were taken at the time "Down to the Sea in Ships" was photographed in southern waters in 1922 and are from the records of Maury Kains, 659, who was an associate of the late cameraman on that production.*

*In the center Mr. Penrod is shown adjusting his hat. Next to him is Elmer Clifton, director, and to the right Mr. Kains. In the upper left the cameraman is shown at the sewing machine making costumes. In the opposite corner, photographed as the vessel is entering Santo Domingo harbor, from left to right are Elmer Clifton, Raymond McKee and Mr. Penrod. In the lower left the cameraman is shown at the right of the camera. In the center examining a strip of still negative are from left to right Mr. Penrod, McKee, Paul Allen, 659, and Clifton. On the right the cameraman shoots down on a 'longside scene.*

**Leading Individual Markets**

1929

| | Rank | Number | Value |
|---|---|---|---|
| Japan | 2 | 577 | $55,410 |
| Canada | 3 | 361 | 26,021 |
| United Kingdom | 4 | 284 | 11,544 |
| Switzerland | 5 | 273 | 28,941 |
| Argentina | 7 | 93 | 21,834 |
| Netherlands | 12 | 34 | 3,800 |
| China | 6 | 119 | 10,115 |
| France | 15 | 31 | 4,452 |
| Mexico | 13 | 34 | 2,485 |
| Sweden | 18 | 26 | 6,650 |

1930

| | Rank | Number | Value |
|---|---|---|---|
| Japan | 1 | 502 | $44,890 |
| Canada | 2 | 386 | 23,103 |
| United Kingdom | 3 | 204 | 10,426 |
| Switzerland | 4 | 103 | 10,954 |
| Argentina | 5 | 86 | 17,194 |
| Netherlands | 6 | 47 | 9,392 |
| China | 7 | 45 | 5,349 |
| France | 8 | 35 | 4,813 |
| Mexico | 9 | 27 | 2,894 |
| Sweden | 10 | 17 | 5,445 |

## *To Penrod: A Tribute*

THE loss of Alex G. Penrod, Local 644, in the sinking of the sealer Viking in Newfoundland waters March 15 was a stunning blow to the friends of this beloved brother. The cameraman was a member of the expedition headed by Varick Frissell, who also was lost in the disaster. It is the opinion of the captain of the vessel that the explosion occurred during the taking out of powder for use in smashing ice the day following.

The magazine adjoined the quarters of the officers of the craft and of the members of the motion picture expedition. The explosion destroyed the entire stern of the vessel, which sank shortly following.

It was my good fortune to know Brother Penrod intimately. I worked for him in 1921 on "Silas Marner" and again in 1922 on "Down to the Sea in Ships." I have never worked with a finer man. He was a hard worker, conscientious, Godfearing—a good husband and an affectionate father.

I recall our arrival in Santo Domingo, where Brother Penrod received a wireless from his wife telling of the passing of their baby. His conduct following this heartbreaking news bespoke the man. He went right ahead with his work and turned out a most successful production.

To Mrs. Penrod, one of the best and bravest, the sincere sympathies of a host of friends will be extended.

M. K.

### *German Invents Superior Type of Photoelectric Cell*

A GERMAN trade paper reprints the report of a lay organ dealing with the work of Dr. Bruno Lange, assistant at the Institute for Silicate Research of the Kaiser Wilhelm Gesellschaft, Berlin, in connection with the transformation of light energy into electrical current.

Dr. Lange is credited with the invention of a photoelectric cell, which is supposed to be superior to the varieties now in use. It is said to generate a stronger current, though the currents that it has so far been possible to obtain were not sufficiently strong to permit the use of the cell in the motion picture industry without the addition of amplifiers.

According to a reported statement of the inventor, the use of the cell would reduce amplification by one, or possibly two, stages, but it is insisted that there can be no question of using the cell altogether without amplifiers.

### *British Censor 141 Films*

During the month of December, 1930, there were submitted to and passed by the British Board of Censors a total of 141 films—44 of which were American, 58 British, and 38 from other countries; 119 were synchronized and 22 silent; 82 were shorts and 59 features, of the former of which 72 were short sound films and of the latter 47 were feature sound films, according to Trade Commissioner Martin H. Kennedy, London, in a report to the Department.


John Corydon Hill

# Dirt and Scratches

CONDUCTED BY IRA HOKE

***There and Back***

"Shack" Shackelford tells about a Chinese prisoner who was being led to execution by a squad of Mongolian soldiers. The day was wintry and a chilling rain pelted down heartlessly.

"What wretches you Mongols are," grumbled the doomed one, "to march me through a rain like this!"

"How about us?" retorted one of the soldiers. "We have to march back."

—: :—

***Oh! My Dear!***

Bob Bronner—That girl on the Follies set shows distinction in her clothes.

Bob Tobey—You mean distinctly, don't you?

—: :—

***But It Helps***

The Judge had a burglar on the spot.

"I see from the police report," said the judge, "that besides the contents of your victim's purse, which amounted to some $300, you stole his watch and chain, his DuPont pencil, his Eastman monotone filter, his fountain pen, and his tripod cranks."

"Yes, your Honor," replied the prisoner, "I remembered just in time that money alone doesn't bring happiness."

—: :—

***Reload—Quick!***

Harry Gant, well known producer of negro talkies, tells this one on a Mobile mammy and her "wuthless" spouse.

Seems Rastus had been sentenced to 30 days on the chain gang for stealing a ham. Only a week of this time had elapsed when Mammy appeared before the judge requesting that Rastus be pardoned and returned home.

"Why, said the judge, "do you think he has repented so soon, Mammy?"

"No sah, jedge," said she, "but de truth is we is plumb out of ham."

—: :—

***Penny for Her Art***

"Yes," said the charming actress, "I have had letters of applause from England, Ireland, and Wales, and," with a twinkle in her eyes, "postcards from Scotland."

—: :—

***Marital Ties in the Jungle***

Clyde DeVinna tells about a henpecked husband in the African jungle who was accosted on the village clearing by a breathless savage who brought tidings of importance. According to the translator their hurried conversation was something like this:

Breathless native—Quick, Moto, a tiger has just run into the house where your wife is.

The Henpecked villager—Well, he'll just have to get out the best way he can.

—: :—

***The Works***

First scenario writer—Did the surgeon remove the apppendix?

Second scribe—Feels to me like he removed my whole table of contents.

—: :—

***Yes, Mr. Webster***

Down in the DuChrome Film System office a neat little sign settles once and for all the definition of a "specialist." It reads:

A specialist is one who learns more and more about less and less until eventually he knows everything about nothing.

—: :—

***No Such Luck***

One of Friend Baker's young hopefuls had canvassed nearly all the drug stores in Beverly Hills before a prescription clerk 'phoned the lad's mother and told her this one. Seems the youngster approached the druggist thus:

Baker Jr.—Are you out of stock of caster oil?

Druggist—Why, no, buddy.

Baker Jr.—Well, I've been sent to get some, and I jolly well mean to find a druggist who is.

—: :—

***Oh! That Shape***

Cutter Girl—What is the shape of a kiss?

Cameraman—Well, give me one, sis, and I'll call it square.

—: :—

***Pocahontas Done This***

Steve Newman tells this one of a large meeting of a plumbers' union some years ago. During the meeting a messenger rushed to the platform and after seeking the business agent's permission called out:

"Is Mr. Smith in the hall? I am informed that his house is on fire."

Fifty gentlemen leaped to their feet.

"It is the house of Mr. John Smith," added the informant.

"Thank heaven!" exclaimed one of them, resuming his seat.

—: :—

***Oh! Gee Whiz!***

Henry—Gosh! Give a look at her.

Bob—Her what?

## *Ikari Kardi Breaks Out Again*

Hon. Howard Hurd & Brother, Business Representative, Location 659.

Dear Mr. & Sir:

Excuse it please another letter from Japanese asst. cameraman.

The other day it made occurrence to my memory what tremulous savings to the m.p. industry would be enjoyed if cameras were only ground out silently. Hon. sounding artist on our company requires me to make a covering for my camera consisting of the following articles:

1. Very horse-smelling blanket with hairs to get in film movement.
2. One patchworking quilt with inside cotton worked into large lumps.
3. One ruberized sheet for babies.
4. One large pad for putting under cheap rugs to make them feel high class.

After placing these 4 articles on top of photographic camera, my Hon. cameraman complain the finder has misplacement of imagination and with aid of stepping ladder I must remove above listed 4 articles of silence, make checkroom of finder, then replace operation as before described in par. one. As this wastes much time and expenses for Hon. producer, as well as complete exhaustion to nerves of cameraman I wish to present to you the following saturated solution.

My cousin, Shinmatsu Moto, enjoys ice cube making electric refrigerator for putting in ginger ale etc. Mostly etc. This device inwardly contains machinery more intricate than camera and motor, yet it makes complete operation so noisless that never is my cousin's cat, Kobi, awakened from nap-sleeping on top of machine cabinet in smoked herring box with red letters.

The Academy of Motion Picture Art and Silence asks in question mark to camera profession what to do with blimps and horse-smelling rugs. I have made very high power solution of this query. Take all such to incenerator at back end of lot. Next take insides from ice cube refrigerators and construct into cameras with finders close to lens which make no noise to corrupt mortality of sound artists.

This will make camera department enjoy very long life of happiness.

Hoping you are same,

Fraternally yours,

IKARI KARDI.

# Cream o' th' Stills



*Bert Anderson catches this spirited combination of horse and rider just at the crest of the rise—in the flash that precedes resumption of all fours by the graceful animal*

# Cream o' th' Stills



*Here is a bit of palm and cloud and roof of thatch and away in the distance a glimpse of The South Seas as seen by Bob Roberts in Tahiti*



*Speaking for itself, Hidden Lake, Conjilon, New Mexico, is here revealed through the medium of the camera of Edward H. Kemp*

# Cream o' th' Stills



*W. J. Van Rossem catches this beam of sunlight as it strikes Old Ocean along the shores of Malibu, north of Santa Monica, in California*



*More than a hundred miles to the south Robert Tobey near La Jolla patiently waits for a shot at the departing sun*

# Cream o' th' Stills



*Fred Archer gives us an insight into life along the placid canal passing through Clamecy, France*

# *TWICE AS FAST!*

EASTMAN *Super-Sensitive* Panchromatic Negative, *Type 2,* has at least double the speed of ordinary negative, under artificial light. It has a finer grain, and very decided developing latitude. In addition it retains all the advantages of regular Eastman Panchromatic Negative ...and the price remains the same. Use this remarkable new film in your next picture. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*

Panchromatic Negative, *Type 2*

# 666 CHICAGO 666




By NORMAN W. ALLEY

### *Over the Grapevine*

JACK BARNETT and a suburban blonde are on fire . . . Brother Martin is that way too . . . Newsreelers all agog over proposed agreement; it's up to Pat Casey now . . . Ralph Lembeck producing pretty nothings from a new recorder . . . Bob Duggan has been throwing 2,000 amps around Baltimore recently for good ol' Western Electric . . . Prexy David showed the projection brethren how they make 'em at the recent operators ball . . . So did Jimmy Creighton . . . Gene Cour has phffft from Pathe . . . Likewise Fred Geise, Johnny Zimmerman and Walter Hotz . . . Hotz is snaring the elusive striations for Burton Holmes . . . Charley Ford and his Chi Daily News ramblers just completed 'nother lip flicker for Bill Thompson—Charley hasn't decided whether it'll be French Lick or Hot Springs this time . . . Big stuff brewing at Spoor-Ahbe emporium; here's hopin'; they deserve it . . . Ralph Biddy tuning up his eight cyl DeBrie prepping for the 500-mile snort . . . Red Felbinger and his flame are crying it out . . . Bull Phillips has revamped the old stand; quite an improvement . . . Bob Travenier seems to be dunking plenty of film through his north side lab . . . Way back when Bull Phillips and Charley David burnt the set after one of those not so 40 pichurs; 'tis claimed chaise lounge, bed room fixtures and all went skyward . . . Eddie Morrison took a lot of excess baggage to Detroit one stormy night . . . Felbinger fought the German building fire out in Jackson Park . . . . *Them were the good ol' days!*

**Editorial Note**

WITH this makeup the 666 section of International Photographer has a new compiler. We accepted the post only after exhausting every effort to keep Brother Birch on the desk.

Harry has been devoting considerable time to this page in the past and has asked to be relieved because of pressing business matters. We hope that we will have the same good co-operation which Harry enjoyed and that you fellows in the field will help us carry on by sending any news or notes of local interest before the 10th of each month. N.W.A.

*Harry Vallejo, the photographer, has withdrawn from his archives this first picture of the Keystone Cops, the leader of a long line of laughmakers. The subject was produced late in 1912. The personnel of the "force" would indicate Sennett was a good picker of "comers." But reading from left to right: Robert Z. Leonard, Mack Sennett, Bill Haber, Henry (Pathe) Lehrmann, —— McAlley, Chet Franklin, Ford Sterling, Fred Mace, Arthur Tavaras.*



SIX-SIXTY-SIX

### *Talkies and Politics*

Talking pictures used by Mayor Thompson in his battle for re-election prove the value of this medium in the political field.

Thompson won his primary fight against the most colorful opponent with which he has had to contend. He did so by making the widest use possible of talking films, giving his platform views to the Chicago public from almost every street corner. It was an expensive program, but well worth the experiment. The Chicago Daily News in co-operation with Avery Chereton and his Vita-Glow recording system produced the film which consisted of three reels, and did a very creditable job of it. Tommy Malloy, business manager of Operators Local 110, arranged for the portable projection throughout the city and it is worthy of note that the public reaction toward "Big Bill" was aided a great deal by his winning screen personality.

SIX-SIXTY-SIX

### *Folks We'd Like to Hear From*

Walter W. Bell
Pete Shamray
Gus Petersen
Al Wetzel
George Gibson
Joe Johnson

And some more of you bonus spenders who fought the battle of Paris back in '18.

SIX-SIXTY-SIX

### *The Sassiety Reporter*

We are proud to announce that our Sassiety reporter has assured us he will continue to hammer out his colyum, and we have, in turn, assured his red-hedded highness that as in the past there will be no editorial restrictions to worry about.

## *In Focus—In Spots!*

**By the Sassiety Reporter**

WELL, old Harry Birch, who was the head man of this here page, has went and retired from pursuing his journalistic endeavor to enlighten youse birds on what's what. So I guess I'm the only one of the old school of fearless exposin' what's left on the staff of the PAge.

Mr. Norman Alley filed the neatest application for the job of about sixty coorrespondent school journalists, so he fell into Harry's old job of Page Engineer. As the said new head man is one of them modest birds about giving the up and up low-down of his abilities maybe this here department ought to give a analize of the new editor and maybe how he ought to edit this page.

Mr. Alley (I got to call him Mr. because after all he's the bird what'll pass on my stuff) should open a sports department on our PAGe because he's one of these expert dopesters what no's what nag is comin' through in the fifth race.

He is a real expert because no horse he has picked has ever been found after the race was over. His columns on golf should be a big help as Alley has killed more snakes on middle western fairways than any you birds. He is also gifted in dealing faro, blackjack and always has a ace or two extra to go with his poker face.

As to his general editorial ability this ought to be a picture PAGE now, as he is a good photog when it comes to writin' news. Regardless of the new scribe's abilities and policies I assure youse there ain't no change going to be made in this column's fearless honest time worn yarns.

Well, good luck, Alley, on the new job of slinging the ink—but keep it clean.

SIX-SIXTY-SIX

### *About That Newsreel*

I'm sittin here in a one-movie town near Detroit writin' this and it's a heluva job tryin' to be funny about youse birds seein' as how I just blew back from the movie Emporium and the pitcher was "East Lynne."

It wuz allright, but they didn't show no newsreel, so I ups and axe the bird what runs the joint—"H o w come?"

So he says, well he had one of the latest issues up in the booth, but seein' as how there wasn't a story on prohibition in that reel maybe the customers wouldn't ketch on it was a newsreel if he put it on.

SIX-SIXTY-SIX

### *Handing Jones a Medal*

The other night the A.A.U. hands Bobby Jones a medal for bein' the best sport of 1930 (which didn't include axing newsreel men to shut the camera off while he was putting). As it happened in Chicago most of the 666 historians ankled the equipment up and got there before the groceries were served.

Well, quite a few familiar faces were at the press (deadbeat) table. President David was surrounded by Norman Alley, Harry Neems, Red Felbinger, W. Robertson for the feed. Later the gang sizzled Bobby Jones under the "inkies," proving he's a right good sport.

### *So They Tell Me*

Stocks may be bouncing up and down on the big board in Wall street, but they are going definitely upward with the camera twisters on May 1 when the initial fee shoots to $1,000.

It's a bull market from now on, and the wise boys will reap. Every meeting of the six-sixty-sixers seems to bring out an increase in attendance, which is a healthy condition and shows that the members are becoming more and more interested in union matters. N. W. A.

SIX-SIXTY-SIX

### *Capone Not So Slow*

Mr. Alphonse Capone, who rates as Citizen No. 1, showed up in the Windy Burg the other day. Well, it's always the custom of the 666 newsreelers to cover the "big shots" when they appear, so everybody turned out including Charlie Ford, prima donna of the Daily News Screen Reel. Charlie talked a heavy Eymo. Norman Alley, impressario of the local Fox office, skipped breakfast to focus Charlie Geis's groan box, because Charlie had lumbago or sumpin in his neck and couldn't get the old eye down to the finder.

Tonny Caputo and his sound man Saunders set their truck in front of Mr. Capone's private squad car, and Red Felbinger put his baby moving van behind it in the hopes Scarface Al would "say a few words for the talkies," but the way that guy breezed out of police headquarters and into his car is nobody's business.

After counting up the footage the boys got on Al's exit from the bastile building, Pres. David suggested he would use a slow motion camera to get some decent footage on our leading citizen the next time he covered him.

SIX-SIXTY-SIX

### *Unreconstructed Rebel*

I got a letter from George Gibson, the hot air expert on celluloid, tellin' me the company what furnishes his pay check has invented a new raw stock that's so fast you gotta hold your hand over the lense to prevent over-exposure, and here in Chicago we got Charlie Ford and Charlie David braggin how they makes scenes at the Stadium with this same lightnin' film.

Yours trooly wants to issue a statement that he is still battin' out movies on good ole regular stock which gives a guy a break to smoke a cigarette while loading magazines in a improvised darkroom in a country hotel bathroom.

Just a old fashioned boy of the ole school still making pictures. Maybe I stop down wide open, but they still use 'em now and then.

*Audio-Camex portable equipment in the studio of Smith and Aller, where a group of cameramen made tests with the Eastman super sensitive panchromatic negative and the DuPont special panchromatic negative, each lighting a set according to his own ideas and using each film. Max Firestein of the Max Factor office conducted the make-up for the tests. In the picture left to right are Cliff Thomas and Art Reeves, who compose the Hollywood Camera Exchange; B. J. Kroger, Harry Anderson; seated, Mickey Whalen, Jackson Rose. Other cameramen who attended and conducted tests were Alvin Wyckoff, Dev Jennings, Bennie Kline, Ira Morgan, Ross Fischer, Al Gilks and Guy Newhard.*









# Up to the Mountains and

IF by any chance you are among those who rest under the belief that the big breaks in Hollywood go only to some particularly fortunate maiden fair or even to some youth with waving locks you will be informed to the contrary by Clifton L. Kling, the young man who photographed the widely varying and striking examples of camera art shown on these two pages.

For Kling is very certain such a thing as a break most certainly came his path five years ago when without previous experience in a camera way with other than the motion type he was pitchforked into the still camera department of one of the major studios. Incidentally from that day to this he has never lost a day—which in itself is an achievement as Hollywood studio records go.

Prior to 1926 Kling had worked on straight motion picture cameras. One of his last engagements with this type of instrument was with the late Larry Semon.

It was while with the comedian he received a mystifying call from a large studio, mystifying in so far as it indicated it was for still work, a department with which he was practically unacquainted. Deciding to find out what it was all about a call at the studio brought word the party sending for him was not at the moment in but his secretary said it was desired for him to go right to work and satisfactory compensation would be adjusted.







# ...wn to the Sea with Kling

The photographer does not care to go into details in outlining the embarrassments of the first few days, but by adhering to a policy of a tight lip

*(Continued on Page 24)*

*The Pictures:*

*Upper row, from left to right — This is not one of those set-back sky-scraping office buildings but an excellent view of Morro Fork Rock, Bryce Canyon, Utah. No. 2, Pine Ledge, Cedar Breaks, Utah. No. 3, Arch Rock, Bryce Canyon. No. 4, Castle Rocks, Bryce Canyon. One need not be a geologist to enjoy contemplation of this rarely beautiful photograph of a bit of mother earth that needs have no hesitation in revealing evidences of its age, of the inconceivable forces that has been exerted on these castellated cliffs.*

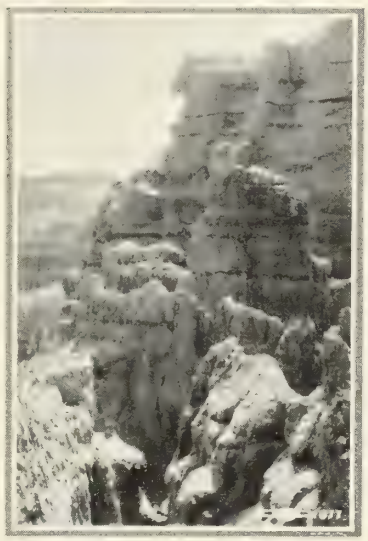
*Centre left, a bit of Bryce Canyon. Centre right, the other half of the same photograph.*

*Lower left, two oystermen at St. Michaels, Md., preparing for the day's work. Lower right, the oyster fleet returns to its anchorage for the night.*

*Captain A. W. Johnson of the U. S. S. Colorado looks across the harbor at San Pedro, at the battleship New Mexico and the Palos Verdes hills behind it.*

*At Long Beach a quintet of RKO girls do their rhythmical stuff on the sands.*

*Centre, lower, an old tramp at Wilmington, Calif.*





# Looking In on Just a Few New Ones

By GEORGE BLAISDELL

## STRANGERS MAY KISS

*William Daniels, Cameraman*

HERE is a picture you may write home about, this "Srangers May Kiss," which M-G-M has produced with Norma Shearer in the leading part. It is a production which rings the bell from all major angles—and these include story, dialogue, direction, photography, recording and individual characterization. To those interested in photography the charm of the picture will be notably enhanced by the superb work of Daniels and his associates.

Another major factor of the production is the dialogue. It is striking in its sparkling quality, in its smartness, if you will. It has that unforced spontaneity so far removed from the labored wisecracking of the lesser powered writers or selective assemblers that constitutes it a genuine delight to the ear.

The characters are persons of education and sharp wit if not of large means, and it is with unerring skill the conversation reflects that situation.

The story is from the book by Ursula Parrott, the source of "Divorcee." The dialogue and continuity are by John Meehan, with George Fitzmaurice directing.

Although Miss Shearer dominates the tale from beginning to end it is not because she is designedly given the benefit of no opposition. To the contrary, there is an abundance of it, with opportunities going to Robert Montgomery, Marjorie Rambeau, Irene Rich, Neil Hamilton and others.

Miss Shearer has the role of Lisbeth, a woman in love with Alan, portrayed by Hamilton, a world wanderer on assignment who believes not in marriage and is able to instill into Lisbeth his views on the relation of the sexes. The affection of the woman for the man is so deeply rooted she follows him to Mexico. Here the two live happily until the man is ordered south on board a naval vessel. Lisbeth's dream is ended.

The locale changes to Paris, where two years later we find the heroine. Later it shifts to New York.

"Strangers May Kiss" is a woman's story—a natural matinee subject of great appeal—but nevertheless the female of the species if as wise as she is reputed to be will not rest until she has secured the attendance at the picture of her particular male possession, whether it be a full-fledged sidekick or something else again.

Somehow the male person emerges from the picture somewhat plucked of his plumage, not quite such a shining example of God's great gift to his immediate community as he would have his neighbors believe; in fact on the whole quite humbled.

On the female side of the cast Irene Rich is Celia, whose kindly advice to Lisbeth regarding the beauties of marriage as she has found it for a dozen years gets a rude check when the husband is caught stepping out. Then there is Marjorie Rambeau, she of the breezy manner and keen wit, in the part of great and sincere friend of Lisbeth. Each of these talented women is a tower of strength to the production.

On the male side Robert Montgomery is Steve, the unsuccessful suitor for the hand of Lisbeth. Steve's philosophical and good-tempered acceptance of secondary position is delightfully interpreted and worthy of study by those short-tempered, brusque males who never seem able to control their tongues or their manners in the presence of a successful rival.

To Neil Hamilton falls what proves to be the semi-heavy part of successful lover, a role at times requiring the sacrifice of anything resembling audience sympathy. The job is done fearlessly.

We reiterate, it's a picture to write home about.

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## ILLICIT

*Robert Kurrle, Cameraman*

BARBARA STANWYCK enters Warner Brothers' story of "Illicit" as a good actress. She emerges from it as somethnig else—something more than a good actress. There will be those who after following through with her in the final half reel of the picture will have no hesitation in declaring she will qualify as a great one.

Miss Stanwyck's performance is cumulative. Starting easily and naturally from zero she establishes her command of the auditor's sympathy. In spite of the unconventional character of the part assigned to her, that of a woman deeply in love with a man yet who refuses to marry him while agreeing to live with him out of marriage, her hold is strengthened steadily until the finish.

Archie Mayo is the director of this tale of New York today and gives us a result most creditable to himself and those who created the tale. Harvey Thew adapted the screen play and dialogue from the stage production by Edith Fitzgerald and Robert Riskin.

The brief program of Warners' Hollywood Theatre refers to the subject as "a smart, sophisticated story of ultra moderns." That is a fair characterization, a truthful one. Modern the subject certainly is.

Long-haired adult males outwardly inclined to the sanctimonious viewpoint, stern-faced adult females of the congenitally inclined "Thou shalt not" stripe—the smudgy stuff of which censors are made—unanimously will roll their eyes and point down their thumbs. But the crowd will say "It's good entertainment." And that verdict in the future as in the past will continue to be the answer to the prayer of the showman reverent and otherwise.

It's a good cast that is marshalled behind the star. James Rennie is the lover who insists on becoming a husband and who wins only to lose and again to win in the end—which fact will contribute to lessening in dimen-



*Les Rowley takes his camera into Elysian Park*

sions the elongated faces of the aforesaid adult m. and f. persons.

Charles Butterworth is the society drunk who contributes to reducing the tension of serious situations—and in notable degree. Claude Gillingwater is the father of the in and out husband—and gives a most likable and sympathetic portrayal.

Ricardo Cortez is the seeker for the hand of the heroine, both before and after marriage—and as to the latter institution of the same opinion as the woman he loves. The authors have made Price Baines a reasonable heavy, one without a trace of the deep-dyed quality so easy to impart, even one that may take the honors from the husband in the case of some of the women customers.

To Natalie Moorhead is assigned the major position in the quadrangle, that of Margie, who would take over the possession of the husband under any circumstances and whether the wife wanted him or not.

Exhibitors likely will be interested in the commercial slant assumed by the dialogue at times. Probably there will be no complaint at the size of the imprinted "Brunswick" plastered across the radio used in one of the scenes, inasmuch as the manufacturer of that instrument is a Warner subsidiary. There are other and notable instances, however, of dragging in advertisers by the heels that may arouse interest.

The listener to a broadcast may tune out when he runs into too heavy a dose of advertising. The screen customer is "hooked," his money is rung up, and he is helpless. It will be interesting to observe how far the ways of the commercial broadcaster successfully may be extended to the screen.

Coming back to "Illicit," it's an interesting picture four-fifths of its run. The final fifth puts it into the major category, one that's worth walking a mile to see.

## MAN OF THE WORLD

*Victor Milner, Cameraman*

THERE is a particularly effective bit of business in Paramount's "Man of the World," with William Powell at the head of the cast. The star, a crook, in love with an honest girl, has to the latter confessed his real identity and the story of his black blackmailing doings. The other woman, a partner in crime and in love with him, when the prospective bridegroom has told her what he has done proceeds more in sorrow than in anger to tell him a thing or two—all to the effect that though the bride-to-be now knows the truth the end of the black past is not and never can be. It will rear its head at most unexpected moments to redisgrace them both.

The words burn themselves into the mind of the man who for a few hours had believed he could see his way out. As he walks along the street he hears the voice of Irene—the audience hears it—as she serves notice on the now thoroughly enlightened and deeply disturbed man as to what will happen if he leads Mary to the altar.

In the past we have been given to understand what is passing through the mind of a person by a simple process of double exposure of the individual of whom he is thinking. In the present instance we hear the fateful words that are hammering on his brain.

While the novelty may mystify those less acquainted with picture technique or the mentally inalert in spite of the vision of the two women —the bride-to-be and the old flame who has administered the warning—shown just before the reproduction of the words, nevertheless to those who catch its significance it is most impressive.

The story portraying Powell as a blackmailer may not entirely please the feminine admirers of the chief player—if by any chance it be true he has 'em—but surely in its finale it will square with the more or less inexorable demands of stage justice, if we accept as full atonement his singularly effective method of renunciation of the woman he loved.

Carole Lombard is Mary, visiting Paris with her uncle and who falls in love with Wagstaff, expatriated American. Wynne Gibson is Irene, the partner business and otherwise of Wagstaff, and finely plays a difficult part. Guy Kibbee is Taylor, the American visiting Paris but uninterested in monuments, horses and other things of which there are plenty in America.

The story was written by Herman J. Mankiewicz and directed by Richard Wallace.

The locale of the entire picture is Parisian. The atmosphere of the French capital would seem to be excellent, which remark also may be extended to the few lines of French indulged in by Powell. The remark distinctly does not apply to the player's continuity when with stick in hand he essays to set a few pieces of type. The result is just pi. A cap C and a lower case h and a three-em space in that order will start nothing intelligible to the average printer.

For those who at least are open minded and not antagonistic toward crook pictures "Man of the World" will make excellent entertainment. Its makers are to be congratulated on the courage displayed in the ending. If it be not what the sap would call "happy" it surely is logical and satisfactory.

## VIENNESE NIGHTS

*James Van Trees and Frank Good, Cameramen*

NOTHING the Warners have done in twenty or more years of catering to picturegoers will give them a better claim to the consideration of their patrons than "Viennese Nights," the screen operetta composed by Oscar Hammerstein 2d and Sigmund Romberg. The subject is described as being the first of its kind to be written directly for the screen.

Strangely enough, instead of providing a more or less perfunctory peg upon which to hang a number of songs and choruses this operetta will more than hold its own as a straight dramatic production. It is a fact, and that it is such again is emphasized as a singular one, that "Viennese Nights" has in its generous length not only the entertainment quality that attaches to excellent music and singing but all the illusion and deeply moving heart interest that would be found in an unusually good screen drama.

In making this strong statement the writer is taking into account factors having nothing whatever to do



*Here is another view of this neglected beauty spot of Los Angeles*

with his own intense reactions to the vital appeal of the story. He is throwing into the balance the deep silence of a crowded house which on two occasions was borne into his consciousness when for a flash he became dimly cognizant of things around him.

The period of the story extends from about 1880 to 1930 and traverses three generations, the second of which is not registered on the screen.

Vivienne Segal above all others is the center of interest in the part of Elsa, girl of dreams. Alexander Gray as Otto, the poor musician she loves, by his work adds materially to the pull of the tale. So, too, does Walter Pidgeon as Franz, the soldier who wins the hand of Elsa.

Louise Fazenda comes pretty near stealing any sequence in which she is given half a chance, but the opportunities are comparatively limited. Bert Roach is Gus, the practical friend of the dreamer Otto, and stays with the story throughout its length and to its advantage.

Jean Hersholt as Hocher, father of Elsa, plays the scoundrel when the daughter is tricked into marrying the man of position and means.

That the all Technicolor "Viennese Nights" will be a success is forecast by the reception accorded it in Los Angeles. Plainly it has been on the shelf quite some time since its completion, presumably because its makers were afraid to release it on account of it being a musical, some months since assumed to be anathema or something like that to the public.

As always has been the rule—that one success will upset all the croakings of the witch doctors paid by producers and distributors to interpret public opinion—we now may expect other musical productions. If the ones to come are as good as the subject herewith reviewed the public will flock to see them. If among them there be those coming under the classification of "just another picture," the public won't do anything of the sort.

## LOOSE ENDS

*Claude F. Greene, Cameraman*

WHY in the world when a foreign company is making a picture with the intention of giving it distribution away from home does it restrict the action to interiors the like of which constitutes no thrill abroad—means not a thing to the expectant picturegoer?

Why doesn't it go into the English countryside and show us a bit of the landscape famous the world over?

These are questions an American is bound to raise after looking at the British Elstree's production of "Loose Ends," directed by Norman Walker and shown at the Filmarte. The producer seemingly has taken the play by Dione Titheradge as it was on the stage and bodily transferred it to the screen. In any event the action has been restricted to a half dozen interiors.

The criticism is not leveled at the play itself but rather at its treatment or lack of screen treatment in ignoring the external, the physical, factors that would be of advantage to a production seeking recognition abroad.

The first half or third anyway of the story did not give occasion for particular attention. The opening chatter of the first reel was marred by lack of intelligibility, by indistinctness in enunciation or possibly absence of volume. But this handicap was short lived.

Once the story began to unfold, as it did with the introduction of Owen Nares as Malcolm Forrest, the interest rises. Nares is seen as the head of the cast carrying the role of a man of mystery who marries a successful actress.

The climax comes when a newspaper uncovers Forrest as a one-time lifer for murder. After twenty-four hours in hiding the disgraced man looks up Brenda, friend of Nina, his wife. He learns the actress wants a divorce, and looks to Forrest to provide it.

The man admits his helplessness and declares he cannot aid Nina. Brenda intimates all he needs is cooperation and she would guarantee that was found. Forrest senses the situation, but in spite of Brenda's love for him he still wants his wife. So Brenda goes to the front for him, and things are straightened out.

Three persons stand out in the story—Nares, Edna Best as Nina, and Adrianne Allen as Brenda. While the latter has the secondary feminine position she goes a distance toward stealing the honors in that division.

The story in the second half makes a notable pull upon the auditor's sympathy, markedly so nearing the close. With the exception noted the sound is satisfactory. As to the photography no exceptions will be indicated.

## TABU

*Floyd Crosby, Cameraman*

WHAT H. J. Flaherty did for the entertainment of the world with "Nanook" he has in association with the late F. W. Murnau accomplished with "Tabu," which Paramount will distribute. To be sure, the one was the story of a battle for life in the arctic north and to that degree was more eloquent in realism than a tale of the South Seas, where one may get sustenance without encountering the perils that attend the northerner in his hunt for it.

Nevertheless Murnau and Flaherty brought back a well-organized picture —one having behind and under it not only a story with a plot but also a cast of native players who so far as could be discovered are under no obligations to extend any honors to their white brother and sister players regardless of identity.

Particularly does the immediately foregoing remark apply to Reri the Girl and to Hitu the Old Warrior. Matahi the Boy was very fine in his characterization of the lover of Reri, but he was in fast company.

The screen states only native born South Sea Islanders appear in the picture, with a few half-castes and traders, but the girl in feature and in charming bearing looks very much the Anglo-Saxon. It is certain her general appearance is going to be the object of real attention on the part of some of her white sister players less fortunately favored in face and figure and, what may be true, too, in brain capacity and acting ability.

Murnau chose for his vehicle a story of the islands, of the chiefs making selection of a maiden to represent the best in humankind, a saintlike creature upon whom no man should lay hands. To all men she was thereafter to be "Tabu." The tragedy of

*(Continued on Page 38)*

## *With Kling and His Camera*

*(Continued from Page 21)*

as well as a stiff one he discovered he was being given credit for being a "wise one."

The answer is that Kling remained at that studio for three and a half years, since which time he has been one year at R-K-O and for months now at M-G-M.

Kling has come to the very definite conclusion he prefers still work to his first love of the motion picture camera, for one reason the nature of the work seeming to allow more latitude in the way of individual initiative.

The photographer believes with a good whist player that if it be important to know the rules of the game and how to play them it is of even greater importance to know when to break them. As to the latter he is under the impression that in the cover of International Photographer for March he fractured a few of the accepted rules of composition. Incidentally we might tell this young man that so far as we know the cover attracted more favorable attention than any of its recent predecessors—which is saying something more than a little.

The magazine Screenland in its award for March of its "Best Still of the Month" chose one of the subjects of Kling, as it has done on six occasions previously in the preceding two years, action in itself which describes the young man's standing among his brother stillmen.

In answering a question regarding the photographs of Bryce canyon, shown on the upper row, the photographer said some of the rocks towered 2500 feet sheer. To obtain these shots it was necessary to make a trip of five hours by burro, but it will be agreed the result was well worth the trouble.

St. Michael's, the town behind the oystermen shown on the lower corners, figured prominently in the war of 1812. Here the natives in order to deceive the gunners of the British fleet hung lanterns in the trees, and the cannon balls went over the town. Two of these missiles still are imbedded in the trees.

# Cream o' th' Stills



*Here is a pictorial tree on the shore of Lake George, in the high Sierras in California*
*Photographed by Ray Jones*

# Cream o' th' Stills



*This brilliant photograph was exposed by Ralph Eyarger near Huntington Lake in the high Sierras*



*David Ragin has labeled most aptly this view of Mount Whitney near Lone Pine, Cal., "The Open Road." Surely it is wide open enough for any one*

# Cream o' th' Stills



*Here is a reminiscence of the old Kalem days, or the O'Kalems as members of the company facetiously described themselves twenty years ago, photographed by George K. Hollister in Beaufort, County Kerry, Ireland*



*A scene in early May at Eyak Lake, near Cordova, Alaska, photographed by Pierre Mols*

# Cream o' th' Stills



*Esselle Parichy in Miami sends this interesting camera study of a friend and her three friends*

# Amateur Department

# Home Equipment for Radio Stores

## Stewart-Warner to Stimulate Summer Sales Will Distribute on Large Scale As Unit Camera, Projector and Screen

WITH the idea of offering the radio dealer a new product that will help him keep his summer sales up to par the Stewart-Warner Corporation of Chicago announces the production of an amateur moving picture camera, the "Hollywood Model," designed by professional cameramen of Hollywood who kept in mind the thought it must be understandable by amateurs.

The result, according to C. B. Smith, president of Stewart-Warner, is an amazing simplicity of operation, as revealed through the finished work of novices.

The amateur's common difficulty in adjusting the lens to varying light conditions is claimed to be eliminated by a simplified gauge attached to the lens which, when turned to one of five plainly marked stops, admits the proper amount of light into the interior. Another development of the machine is a sound counter that audibly "clicks" as each foot of film passes the lens.

It is supplemented by a regular visual footage indicator dial set in the side of the case. By reducing the usual number of moving parts in such a machine the camera is said to be "fool-proof" and practically free from mechanical troubles.

An unusual plan for merchandising the camera has been developed, something entirely different from what has prevailed previously in this trade, because, explains the president of the company, "we are thoroughly convinced such an article at the price we have in mind will have a popular appeal.

"Many years of experience with mass production methods enable us to produce a moving picture camera, an article hitherto classed as a luxury item, at a price which will rapidly increase the growing popularity of home movies."

The camera is extremely compact and light, being 2 inches thick, 5 inches wide and 8¾ inches high. Its durable construction recommends the camera for a real traveling companion. A smart leather-bound carrying case and strap are included. It is made of duralumin throughout, with etched satin-finished case and gunmetal satin-finished lens mount. Loaded with 100 feet of film the weight is 3½ pounds. With case and shoulder carrying strap the new instrument will retail at $50.

Plans of the manufacturers anticipate a new home projector and special screen as accessories to the present camera, these three products to be offered as a unit at a popular price.

All of the experimental work on the camera as well as the manufacture of the initial 500 was done in Hollywood under the supervision of Lewis Moomaw, oldtime picture producer, at a factory on Santa Monica Boulevard. The plant was moved to Chicago at the end of February. It is the intention of the company to maintain a service department in Hollywood in order to take care of the requirements of the western states.



*Hollywood Model Stewart-Warner home movie camera*

### *Filmophone With Its New 375-Watt Lamp Projects Well on 16-Foot Screen*

IN Orchestra Hall, Chicago, recently a travel lecture by Burton Holmes was followed by an interesting demonstration of the Bell & Howell 16mm. talker reproducer, the Filmophone.

In this demonstration, it is stated a new model Filmo projector unit, equipped with one of the recently perfected 375 watt lamps, threw perfectly clear pictures 16 feet 3 inches wide on the screen, and the voice and musical accompaniment could be distinctly heard in the farthest corner of the big theatre which seats over 2500 persons.

The size of the picture on the screen was determined by actual measurement, and the quality and volume of sound accompaniment was tested in several parts of the hall, according to those present.

The test of the outfit was staged by the industrial film division of Burton Holmes Lectures, Inc., after the audience which had attended the Holmes lecture had left the hall, although Mr. Holmes and several of his friends remained to see the results of the demonstration.

"In the top gallery," says Burton Depue of the Burton Holmes organization, "I could distinguish every word coming from the loud speaker on the stage, but for the life of me I could not tell where the speaker was situated; it was too far away to be seen from this point."

The Filmophone was placed in the regular projection booth of the hall, over 90 feet from the stage, and a cord approximately 150 feet long was extended from the booth to the loud speaker. A regular two-inch lens was employed in the projector.

The volume of the sound accompaniment is reported to have been so great that it was unnecessary to advance the volume control to capacity.

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### *Starting Film Library for Ann Harding's Daughter*

When Jane Bannister, the beautiful baby daughter of Harry Bannister and Ann Harding, grows to young womanhood she will be able to see herself as others have seen her from the time she was one month old. Mr. Bannister is an ardent amateur movie photographer and each month he has made new pictures of his youthful daughter, the total footage taken to date passing the ten thousand mark.

# Advise Tourists as to Camera Care

## Manufacturer Makes Practical Suggestions Regarding Best Methods of Protecting Film and Avoiding Annoyance

MORE and more travelers are taking amateur movie cameras with them when they fare abroad. They are doing this because they find that these little instruments enable them to capture foreign life in action—just as it is lived. And when they return to their homes, they have only to throw their movies on the screen to relive the joys of their travels over and over again.

Because of the increasing vogue of travel movie making Bell and Howell make a few practical suggestions as to taking camera and film to foreign countries.

With regard to the camera itself, special precautions are necessary in taking care of the lens, because moisture is very apt to condense upon it, leaving a slight deposit which will interfere with the possibility of good results. This seems an unimportant point, but a dirty lens can spoil many dollars worth of film.

One firm manufactures a special lens cleaning outfit, the price being nominal. Other than the matter of keeping the lens clean, no special precautions as to the care of the camera are necessary beyond the actual instructions issued with every instrument sold, except to avoid getting sand, dust or water in the mechanism.

Film can be bought in this country and taken abroad; in fact, it is generally cheaper to do so because the price in the various foreign countries is usually the same as in the United States plus an import duty.

However, films can be purchased at almost any of many photographic supply houses abroad, and development of their particular make of reversal film is undertaken without additional cost at numerous laboratories maintained in foreign countries by film manufacturers.

All film is adequately packed for normal use, but if a prolonged stay in a tropical area is anticipated film should be purchased in special export packing for which there is a slight additional charge.

### Few Restrictions

At the present time there is a duty on amateur motion picture film and equipment entering certain foreign countries which, in the case of travelers making a record of their tours, is not often enforced. The experience of the great majority is that a small supply of film for personal use, together with their cameras, is admitted practically everywhere without restriction.

In some countries the traveler is occasionally required to deposit an amount on the movie camera and film approximately equal to the import duty. This amount is refunded if the material is taken out within a specified time, usually six months.

The United States Tariff act of 1930, now a law, provides that motion picture film exposed abroad, whether developed or not, if of American manufacture and if not to be used for commercial purposes, may be brought into the United States duty free. This free entry may be made into the United States possessions overseas as well as the mainland, with the exceptions of the Philippine Islands, the Virgin Islands, American Samoa and the Island of Guam.

Before leaving this country on a trip abroad it is especially suggested that you register your camera, lenses, film, etc., with the customs office at the port of departure, using Form No. 4455. This will save all argument as to American origin when you return.

### Advise Occasional Processing

After you have replaced your exposed film in the round black metal case which is furnished with all 16 mm. film, place the case in your paper carton or metal sealing case but do not reseal. If you wrap the entire package in several layers of ordinary newspaper it will help wonderfully in preventing deterioration from moisture.

It is recommended that all travelers have an occasional roll of film processed abroad if possible, so as to afford an opportunity of checking their results. If you have film processed abroad, it is advisable to avoid mailing it across international borders, as delays and difficulties invariably occur.

Many travelers prefer to bring most of their film home with them to have it processed at a domestic laboratory with whose work they are familiar.

Note—At the date of writing, all film processed in Italy must be censored in Rome before leaving the country. This is a long procedure and should be avoided if possible by having film processed after leaving Italy.

The laws evidently are not intended to operate against the amateur; therefore, film is generally admitted free providing it is carried in the owner's personal baggage.



*Sanford Greenwald reciprocates for Dr. Einstein as the two stage a camera duel in Pasadena. Taken on the occasion of the famous scientist's farewell to Western America.—Photo by Merl La Voy*

### *Kolibri Makes Bow*

A new camera, the Kolibri, makes its bow to the photographers of America, through Carl Zeiss, Inc., 485 Fifth avenue, New York. Kolibri is an extremely compact instrument, is only 4¾ by 3 by 2 inches in size outside, uses standard vest pocket roll film on which it produces sixteen exposures, each 1¼ inches by 1⅝ inches.

The ordinary vest pocket print is 1⅝ inches by 2½, which the Kolibri "halves," giving you twice as many exposures. The lens is a Carl Zeiss Tessar f3.5 with 2 inch focal length, with enlargements made up to 10 by 14 in size.

The Compur Shutter is standard equipment, giving automatic shutter speeds from 1-300 of a second to one second along with the regular time and bulb equipment.

# Use of Business Talking Pictures to Expand Rapidly, Says Executive

ONE of the greatest sales promotional efforts ever employed by our company," is the way George W. Stout, advertising manager of the Perfect Circle Company, comments on the talking motion picture sales program recently put into operation by that concern.

"We will venture to predict," says Stout, "that the use of talking motion pictures in business will grow by leaps and bounds within the next two years and that such pictures will be a major selling force in the sales set-up of many American corporations."

The Perfect Circle Company manufactures automobile piston rings, and its talking picture is a vivid presentation, practically an hour in length, of the company's personnel, its plant and its product. Sounds and scenes of the factory in operation, appropriate musical settings, and interesting talks by company executives who appear on the screen are all effectively introduced. The fact that the executives can in this way directly address the company's customers is stressed by Stout as highly important.

Showings are arranged by the company's jobbers and wholesale distributors. Audiences consist for the most part of auto accessory dealers, auto mechanics, repairmen, garage proprietors and other logical buyers of the company's product.

"We have a very accurate record on the use of our talking picture equipment," says Stout. "Our January figures indicate that 252 shows were attended by 11,549 persons, or an average of 46 a meeting. In February the records indicate that we had 198 showings to 10,269 persons, or an average of 52 a meeting. The grand total for the two months is 21,818 persons at 450 showings, or an average of 48 a showing. The Bell & Howell Filmophone is playing a big part in putting over this program.

"We have just developed a new invitation form to be used in working up big audiences. This invitation will be imprinted with the name of the person to which it is sent, the time and place of the meeting, etc.

"Also we have developed a film showing report which gives us an accurate record of each meeting and allows us to 'feel the pulse,' so to speak, of these meetings."

### *American Sound Equipment For New West Indian House*

THERE was opened in San Juan, on January 1, 1931, a new motion picture theatre, The Fox, under the management of Rafael Ramos Cobian, who also is the operator of The Olimpo, according to Trade Commissioner J. R. McKey, San Juan, Porto Rico.

In its appointments, lighting, etc., it is the most attractive amusement house in the island. It announces that it will specialize on English language films.

The sound equipment is of American make.

### *As John Bull Plans It*

Western Electric portable equipment has been installed aboard H.M.S. Renown. The ship's first cruise after the installation was to the Mediterranean, and twenty feature films were taken along.

### *Fifty for Spain*

With its recent installation at the Joffre Cinema, Ferrol, Western Electric has completed its fiftieth installation in Spain. The Joffre Theatre serves a district of approximately 30,000 inhabitants.

### *Elliott at RKO*

After four years at the Warner Studio as still photographer, Mack Elliott has transferred his skill to RKO.

### *Bell Jumps to Chicago*

Walter W. Bell, manager of the cineart department of the Hollywood Film Enterprises, left Los Angeles March 18 for a short business trip to Chicago.

### *"Under Paris Roofs"*

*(Continued from Page 8)*

cally all screen work in that country came to a stop. Pathe and Gaumont were world leaders, with Italian and Scandinavian manufacturers close behind them.

To the French as picturemakers the United States owed much in the early days—in days when great actors in the former country did not from their eminence look down in disdain upon the screen and great American actors did do just that. Of course the great American actors very quickly got over the disdainful attitude, that is, those who found they could make good in the new medium.

So in the future as in the past it is possible the American picturemakers with profit may sit at the feet of the French producers.

Fundamentally genuine screen drama even in the silent days was a department of literature, as the art of real story telling always has been and always will be. With the coming of sound and dialogue the relationship of the screen to literature has been intensified.

The good story teller who also has a command of the art of literary expression is coming into his own. The producer or executive unable to recognize this particular individual or his work inevitably is slated for the discard.

France is a literary nation. Her picturemakers through American versions of French films in the days to come may contribute much to the entertainment of Americans.

They may do more. Simultaneously they may remind their American competitors that it takes something more than a million dollars to make a good picture.



*Sir William Letts, K.B.E., was the guest of honor at a great war dance held at Johannesburg, and of course recorded the colorful ceremony with his Filmo. He is seen here talking with the dance leader just after the action had stopped.*
*—Photo Courtesy Bell & Howell*

# Bell and Howell to Build in West

## Two-Story Structure Will Be Situated in Hollywood and Will Be Devoted to Research and Service Work

BEFORE his departure for the east, J. H. McNabb, president of Bell & Howell, of Chicago, announced the acquisition of a site with a frontage of 240 feet on La Brea avenue, south of Melrose, upon which will be erected a Class A building to house the west coast branch of the company.

The building itself and adjacent walled-in parking space for the convenience of patrons will extend over a frontage of 140 feet, the remainder of the site being reserved for future expansion.

The building will be two stories high and be topped by an attractive tower, lending grace to the structure and classing it as a new Hollywood landmark.

The phenomenal technical advances of the motion picture industry prompted the company to establish in Hollywood as a branch of its Chicago research and engineering division a fully equipped and competently manned engineering department.

The Hollywood branch will offer its services to photographers, laboratory experts and producers; gather and develop new ideas to further the accomplishments of the industry with the double advantage of being "on the ground" where most technical developments originate and to have at its disposal the large resources of the Chicago long established research and engineering departments.

**Accommodations for Public**

A well appointed "shop" will take care of servicing all the company machinery in use in the Western territory and will employ only the most skilled mechanics thoroughly versed with the various machines, cameras, printers, splicers, perforators, etc., manufactured by the company.

In addition to professional machinery the company produces high grade amateur motion picture equipment, and the amateur division in the Hollywood building will be intrusted with servicing it.

Projection and editing rooms will be available to the public, and constant displays of both professional and amateur equipment will acquaint those interested in the newest additions of the company's products.

Of special interest to photographers is the establishment of a fully equipped lens testing department and to laboratory experts of a fully equipped printing room.

No expense will be spared to make this laboratory, through the help of both personnel and equipment, one of the finest in the country.

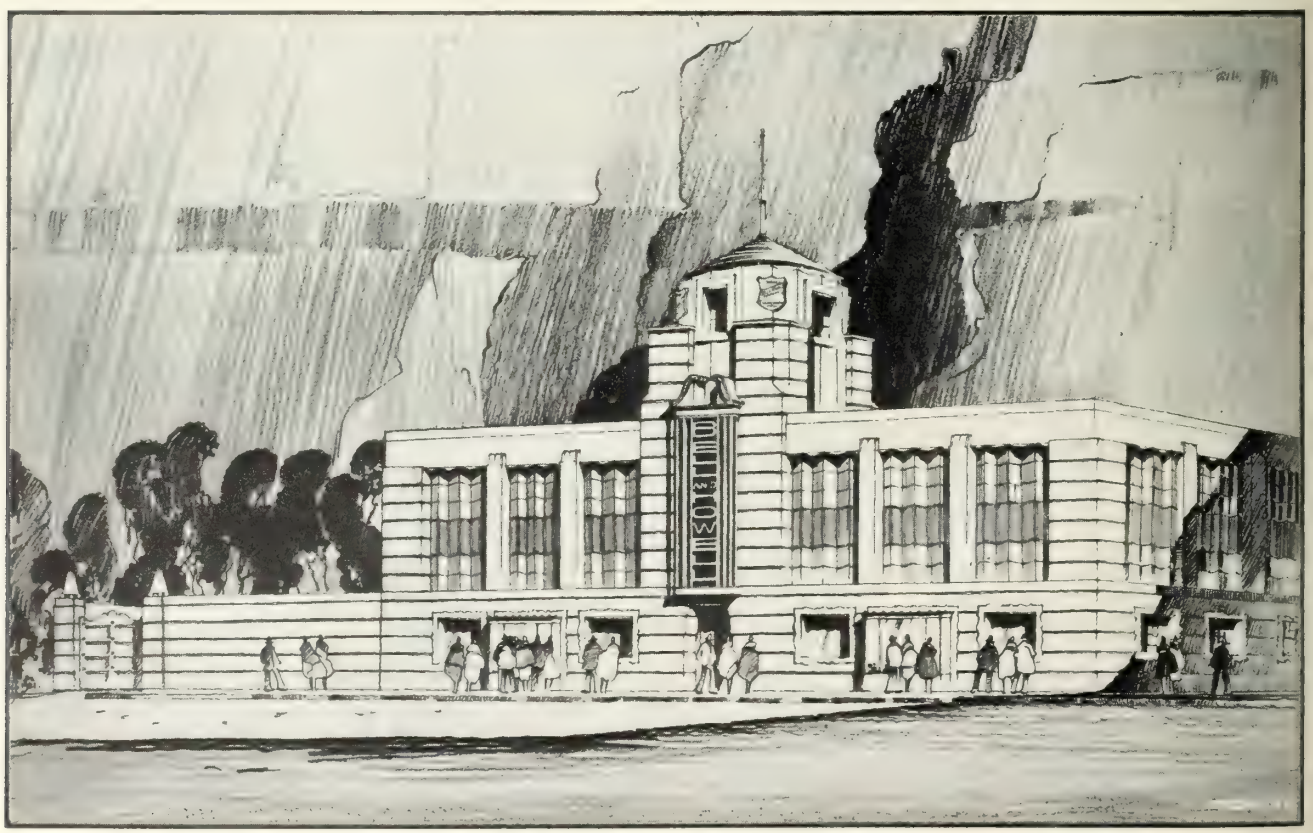
At the same time the Hollywood building is being erected further enlargements are being made at the Chicago engineering plant. A story is being added to the two already existing, which soon will increase the activities of the Chicago manufacturing plant and the New York and London branches.

Ground for the Hollywood building has been broken and its occupancy is scheduled for early in July.

Joseph E. Dubray, who for some time has been in charge of the west coast branch, will remain in that capacity until the new building is entirely completed and the enlarged organization functioning smoothly.

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Dodge Dunning left March 25 for London, where he will supervise some Dunning Process work being done at one of the large English studios. He will be gone several months.




*The New Bell and Howell Building in Hollywood*

# Tells Countrymen a Thing or Two

## John Paddy Carstairs Describes How English Studios May Profit by Going to School to Hollywood Men and Methods

WRITING from Hollywood to the Bioscope of London, and where he now is with Basil Dean, John Paddy Carstairs suggests to Britain's producers and also its entire film industry a number of tricks his countrymen first must master before they will meet Uncle Sam on the level and unhandicapped in the fight for box office patronage.

"If we are to put England on the Screen we must learn from America," declares Carstairs; "we must not necessarily imitate her."

"Artistically France, Japan and Germany are probably ahead of America," he goes on, "but after all it is Old Man Box Office who counts, and we have to admit that America knows a lot about that!

"England on the screen with a technique that is an inferior imitation of Hollywood will not do. Britain must develop young talent; create young stars, directors and writers.

"Britain must utilize and picturize the English countryside; the polish of Picadilly. Give America what she expects and make it move—serve it as Americans like it served."

Ruth Chatterton and Genevieve Tobin head the list of American stars who use an English broad A, continues the correspondent. "I think it is apparent that Americans do not resent what is called cultured English," he continues. "I found that most people liked it immensely, and many were trying to cultivate it. Others scoff at it, but have a sneaking regard for it! English subjects and English locale also seem to hit them in the right place. I think from the top hat of Mayfair to the thatched cottage of the little village hamlets the English mode interests our American cousins more than they admit.

"This is probably true of American picture audiences in most places, and this is a pointer if British producers are ready to take note."

### Good Reporter

In the foregoing we have set forth the conclusion of the young man's very interesting letter. If the Bioscope will pardon us we would like to pass on to our readers some of the other things jotted down by this English visitor to Hollywood.

It is doubtful if any of his preceding communicative fellow-countrymen have possessed such a combination of (1) antecedent knowledge of studio, theatre and distribution in England; of (2) actual experience in Hollywood picturizing, and (3) the well-developed reporting instinct displayed by our visitor.

From this point on and omitting the running quotations Carstairs is doing the talking:

I hope these short notes on the Hollywood system will interest not only producers but the whole British film industry. For they are aimed at showing what Britain has to contend with in fighting America in the motion picture field.

The two greatest factors to be considered in relation to American film progress are, in my opinion:—

(1) Star System and

(2) Theatre Circuits.

After these come such points as picture sense; box office appreciation; excellence in publicity; and general screen talent.

If Britain is to profit by studying the formula which has brought, and is still bringing, success to Hollywood, first and foremost must come the question of building—that is the right word—both stars and theatres. England must find stars, and find them soon! Youth on the screen is vital if the average British film is to rival the American product in box office "pep."

With the exception of one or two young actresses who, in the recent British films, have shown themselves to be endowed with strong screen personality and ability, Britain has, during recent times, created—and added to its strength—very little solid starring material.

The current idea of importing stage players with names is a good one up to a point if the supply of such talent offers the requisite quota of youthful players. But does it?

The question of creating stars starts in Hollywood in the casting department. But it does not stop there. It goes through the whole studio, reaching its climax in a crescendo of publicity, which warms the public not only to the goods that so and so studio has produced, but to the human starring material utilized in such production. This brings us to another point—the noticeable spirit of co-operation existing in Hollywood studios.

There everyone helps everyone else. Electricians, props and directors seem to be working hand in hand. There is also much less antagonistic attitude between the production side and the artists in Hollywood. It is all very sound, for you cannot expect good results if the camerman hardly knows the star.

From experience in England I found that at times there was a positive bitterness between staff and artist! Hollywood knows that co-operation brings good pictures.

### Colonization

The fact that in Hollywood the studios are all within a few miles of each other often proves very useful. The interchange of "sets" and even talent is a frequency.

The fact that a producer on the Warner lot knows that he can "borrow" that ship set on the Fox lot and the Fox director knows he can use Warner's ranch help tremendously to keep production on prosperous lines. Isolation in the movie business is less evident in U. S. A. than in Britain; the communal sense is more keenly developed.

Internal studio organization, too, is remarkable in Hollywood. Britain is getting on to the right road, but nothing in England can equal, for instance, the overhead track at the Paramount West Coast Studio. It goes all over the lot, into all the stages and around the whole place, and makes it possible to build all "sets" in a large silent stage, and merely wheel them at will into any sound stage which may be available—all ready to assemble!

Most Hollywood studios, too, have many cutting rooms and projection rooms as well as final recording rooms.

A film editor can, therefore, go right ahead with his director and be up to date with his cutting; he has his own cutting room and projection theatre. Big projection theatres for special studio previews to executives are found on lots like Paramount, United Artists and First National.

### Camera Work

Then camera work: lighting . . . that vitally important thing in modern picture making!

In Hollywood the cameraman is an important man, and there no "rush the cameraman tactics" are employed. Lee Garmes, ace cameraman, who was with First National for some years (you probably remember that beautiful photography of "The Private Life of Helen of Troy"), was telling me that he has choice of colors for his sets, choice of colors and material for the artists' dresses and a final say in everything photographic.

It is the cameraman's job to see that everything looks good on the screen; if it doesn't he takes the kick.

But in Hollywood he knows that he deserves it, for if he does not fancy anything photographically, he has only to shout to get it removed.

### No More Punk Sets

Excellent laboratory work is another reason for such brilliant camera work in the States . . . . Has Britain realized how important is this side of studio activity.

If a set is supposed to represent a bath-room in Hollywood it is a bath-

room . . . . there is no stage backing or imitation about the average set today in Hollywood . . . a door is a door, and it looks like one!

The vogue for sets *a la cinema* is no longer. These days a good cameraman will light anything within reason; the idea of leaving spaces for lights, etc., has passed; the art director today knows that with clever sets, a little knowledge or even cooperation with the cameraman, a set can almost represent a four-walled room.

At Paramount and Radio recently they had two complete flats comprising every detail common to the modern flat and in exact order. All the rooms adjoined in perfect order.

In "No Limit," Clara Bow's next, one set was a replica of any modern flat and is built just as solidly as a great many.

Casting is also given far more serious and expert attention in Hollywood than in Britain. Even the smallest part is "in character" . . . . amazing characterization in their picture helps to give the Americans that slickness and polish which is so often the saving grace of otherwise commonplace pictures.

And again, as John Loder once remarked to me, in England all the film people "act" their parts; "act" them probably magnificently, while in the States, they seem to be *in* the part, not *acting* it!

The Americans having cast their artists carefully, know how to "put them over" with publicity. In this, good photography, superb dressing, attractive hair coiffure, and a thousand and one details of the kind, play their part.

An example of clever studio publicity was provided by the handling of Marlene Dietrich.

She was sold as a box office draw before the release of her picture in a manner reflecting in credit and cash upon those responsible.

**Directors and Writers**

In Hollywood, where the cream of the world's literary talent has been whipped up of late, the feeling exists that British studios regard the scenarist as "less than the dust." It is certain that almost anyone is allowed to write British scenarios and, in one or two glaring cases, story supervision is in the hands of people with little experience and still less inclination to acquire any.

The fact that John Van Druten, Michael Arlen, Benn Levy, Frederick Lonsdale, to name only a few, are in Hollywood writing screen originals, is proof enough that the stage play must now be *very much* adapted to the medium of the screen . . . or *not filmed at all!*

A few more original stories with some motion and less inane chatter would help a lot to help forward the British product against that of U. S. A.

Tempo we don't appear to understand; why talk about it?

# *Wherein Comment Is Made Upon the Very Frank Remarks of Carstairs*

AMERICANS as well as Englishmen may read with profit the letter of John Paddy Carstairs in the Bioscope of London of recent date. They will discover that John Bull as always in his long history has alert scouts abroad, men with a capacity for saying things that may prove to be wholesome even though unpalatable in the taking.

England can take it as well as dish it out, and by reason of its ability to do this it is to be respected and perhaps also feared. It is not within reason to expect that indefinitely England in a motion picture production way is to remain submerged. Aside from the handicap of a northern climate there is no tangible reason why Americans living on one side of the Western Ocean should make any better pictures than Englishmen living on the other. So Americans steadily making hay while the sun shines will not neglect the potentialities of a commercial set-to in which England is one of the contenders.

Carstairs says England must develop young talent—stars, directors and writers. England better go slow on accepting that advice. In the old days England had a habit of sending over pictures with the romantic feminine roles filled by women too mature for the particular part. She is doing better now.

In America the hits in the feminine division are rarely made by those who cannot hang up at least twenty-five birthdays. Exceptions there are, of course, but not sufficient in number to get excited about, even including those accelerated what through courtesy we will call careers and created from various reasons.

**No Royal Road**

Some writers and some directors solemnly may assure you if they reveal what is on their chests that their gift is God-given and that they possessed it in full flower even in their youth. But the wise old birds who have been through the mill know that each is a trade, that of the writer especially; that not all of them can be a Dickens.

Few writers make much noise before they are thirty-five and the majority of the successful ones are well beyond that.

**Dietrich's Pre-Publicity**

Carstairs speaks of Marlene Dietrich having been sold as a box office draw before the release of her picture and describes it as celevr studio publicity. It was simple enough. In advance of the release and in conformity with its practice it showed "Morocco" to the west coast correspondents of trade papers, of fan magazines, of syndicates, and more important than that to the representatives of the news associations, to men and women representing hundreds, even thousands, of newspapers.

All of these individuals or a majority of them in their enthusiasm at the end of the showing "tipped their mitt" to the publicity office. That department was confirmed in its own opinion that "Morocco" contained something out of the ordinary, that an unusual personality had crossed the screen horizon. The executives were confirmed in their hopes.

The advertising department got busy on a 24-sheet that carried the name of the newcomer and the public curiosity was aroused. It happened the picture made good on the advertised thunder. Dietrich was a sure-enough star, as she never could have been had the production proved a flop in the view of the public.

Incidentally Elstree's "Loose Ends", shown in Hollywood in March, will go far to demonstrate the justice of some of Carstairs' restrictions on the English studios. There was much in the picture that merited approval, but as it was attempted to point out in another column in a review written before the Carstair's letter was read there were a number of major opportunities overlooked to the detriment of the production.

**Cultured English**

Regarding the broad A and presumably other evidences of what some will call affectation to which Carstairs refers it is possible and rather likely he is being "kidded" when he finds that "most people liked it immensely and many were trying to cultivate it."

The correspondent is right when he says he thinks "it is apparent that Americans do not resent what is called cultured English." Naturally not, for that particular article is not a monopoly of one side of the ocean, which ordinary construction of Carstairs' remarks implies it is.

There is little difference in the dialogue of an English actor of rank and an American actor of rank when the two are thrown into the same company. "Cultured English" then is a common possession. But when an American actor goes to the extreme of out-Englishing the Englishman then an American audience is likely to squirm—and certainly will. Whoever puts on the linguistic dog will be laughed at.

But by all means bring on that English thatched cottage—we want to see it and we want to see the hedges and the lanes.

As to directors that is something else again. The fact always remains that given initial capacity for the work, the product of the matured craftsman must be infinitely superior

*(Continued on Page 33)*

# Simplex Builds Triple Lens Turret

## Assembled to Projector One May Be Used for Silent or Disk, Second for Sound on Film and Third for Wide Film

THE International Projector Corporation announces the general introduction of a Triple Lens Turret. This may be easily and quickly assembled to any Simplex Projector mechanism. It will at once be apparent to the projectionist that by the use of this turret all projection problems affecting lens changes are entirely eliminated, says the company. Each of the three lens mounts may be separately adjusted both vertically and laterally and each may be separately focused; also, these lens mounts accommodate all makes and focal lengths of lenses either half or quarter size.

It is only necessary to insert, adjust and focus three lenses of the desired focal lengths after which any one of the three may be instantly swung on to the optical axis. One lens of the proper focal length may be used for silent or sound-on-disk prints, the second for sound-on-film, and the third for Magnascope or other types of effects.

Where sound-on-disk is not in use one of the lens mounts may be equipped for Magnascope and another for some other particular effect, while the third remains for sound-on-film projection. It is obvious that any number of combinations of lenses may be used for different purposes, and it becomes unnecessary to slip lenses in and out of the mounts during an entire performance.

The turret proper is mounted in a substantial frame on four 90 degree V grooved rollers with provision for taking up all end and radial play in rollers, thereby providing a free-turning turret which is rigidly supported and free from shake and vibration. Positive audible stops have been provided for each projection position by means of index pins and a tapered lock so that normally but one lens at a time may be swung into position.

Due to the design of this unit none of the fire prevention devices has been removed from the mechanism and the fireproof properties of the projector have therefore in no way been impaired.

With the turret a new film protector and gate latch assembly are furnished, the use of which eliminates the necessity for the projectionist placing his hand within the mechanism when closing the gate while threading. The new lever release comes through the film protector and is very handily located. A mirror arrangement is also provided on the rear of each lens chamber by means of which the aperture may be observed for checking up on framing after film is threaded in place.

Great care has been exercised in the design of this assembly that no difficulty may be experienced in attaching it to the mechanism, and it is not necessary to cut away any part of the mechanism whatsoever. The company feels that this turret assembly will meet with the approval of projectionists everywhere, as it gives them a piece of equipment which can be relied upon and which eliminates the possibility of a shut-down where occasionally it may be forgotten to insert the correct lens between reels. If at any time the wrong lens in the turret should be in front of the aperture the correct one may be swung into operation in a fraction of a second with hardly any perceptible effect upon the screen.

All half size lenses of standard dimensions may be readily inserted and clamped by the entire inside diameter of the mount.

### *Increasing Investments in Motion Pictures in Madras*

THE Madras Government has issued an interesting report on the administration of the British Cinematograph act in the Madras Presidency during the official year 1929-30. From this it is learned there are 83 permanent and 66 traveling cinemas in the presidency and that Madras city has 11 permanent cinemas, of which one is a talkie house.

The authorities consider the large increase in the number of permanent and traveling cinemas indicates the Indian public is taking greater interest in cinemas. There has in consequence been considerable activity in production, no fewer than six companies having been created in each presidency.

More money is being invested in the industry, which is likely to be a source of both profit and pleasure "to the rural and urban population."

### *Australia Creates First Talker*

"Talkie Mad," the first all talking picture produced in Australia, has recently been completed by Norman Dawn. The picture, which is a story of Australians making the first talkie, was started in June, 1930, but was held up by a long spell of poor weather. In addition defective parts had to be recorded a second time before the picture was completed. Distribution will probably be confined to Australia at first, but the outlet has not been announced.

### *Lectures on Projection*

The French Technical School of Photography and Cinematography has been asked by the Chambre Syndicale and the Independent Exhibitors' organization to arrange a series of twelve lectures on projection of talkers.

Every phase of film projection is included in the syllabus, and a suitable time has been arranged in the late afternoon for the delivery of lectures.



*Scene from a society picture of eighteen years ago with the participants garbed in the fashion of the day. It was made by Messter Film of Berlin and photographed in that city by Victor Scheurich.*

# Curtiss-Wright to Give Course in Air Photography in All Branches

TO BE prepared to supply the increasing demand for aerial photographers the Curtiss-Wright Flying Service has added a complete course in aerial photography to those of flying and aviation mechanics already being taught by the company in Los Angeles.

The instruction will start April 6 under the direction of Major H. A. Erickson. It will include several hours of flying time. Also a number of missions of varying nature will be assigned to the students.

The course will include instructions designed to qualify students in theory, air work, laboratory work, printing, developing and enlarging of air obliques, mapping, mosaics, aerial surveys, etc. Use of the motion picture camera in aerial photography also will be studied.

The science of aerial photography is fast coming into its own, and there are many important projects calling for its use now being carried out, with others in preparation. One of these is the government's aim to map the entire United States from the air. The original plans contemplated a schedule requiring eighty-eight years for its completion, but President Hoover has given instructions the time be reduced to eighteen years.

Some of the Curtiss-Wright bases already have done a great deal of work on similar projects, including the Mississippi flood survey. During the year just closed seven of these bases have completed $4,000,000 of aerial photographic work. Of course, practically all of this was for commercial concerns rather than for the government.

L. M. Carver, who will have charge of supplying information to prospective students, said at his office at the Grand Central Air Terminal in Glendale that students in aerial photography who already were photographers would have a decided advantage over other students. This would apply even with greater force to photographers who also were pilots.

Major Erickson, who will have charge of instruction in aerial photography, is one of the pioneers in that field of work, having been actively engaged in it since 1911. His first air photographs were taken from an old Curtiss pusher. During the war he was in charge of instruction in aerial photography at McCook field, Dayton, Ohio.

### *Krows Writes "The Talkies" for Lay and Professional*

TO the office of the International Photographer there has come "The Talkies," a book by Arthur Edwin Krows, Henry Holt and Company, New York.

Written primarily for the layman who is interested in the technique of the modern screen, the book nevertheless explains the various steps and processes so thoroughly that the studio technician, director and actor cannot fail to profit by a careful reading.

Mr. Krows has chapters on various methods of recording, theatre operation, cinematography, analysis of voice from both the actor's and the recorder's standpoint, satisfactory script writing and many other vital steps in the construction of the modern sound motion picture.

Explained clearly and concisely with no super-technical phrases, Mr. Krows' book places within reach of everyone an invaluable review of the entire motion picture profession. From the inception of each phase of the industry he has compiled a thorough treatise on essential and interesting details of its growth through the years down to the very latest methods of talker production.

The book should as thoroughly satisfy the professional as it undoubtedly will the general public. In fact the professional picture maker almost may regard it as a handbook of general information. I. B. H.


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**MAX FACTOR'S MAKE-UP**

MAX FACTOR'S MAKE-UP STUDIO HOLLYWOOD, CALIFORNIA

### *Wherein Comment Is Made*

*(Continued from Page 30)*

to what it was in his comparative youth.

Let the Britishers go slow on the young talent stuff. There are directors, good ones, around Hollywood who have quit having birthdays, and as for writers a dragnet set for forty will catch a lot of them.

Carstairs' reference to the spirit of co-operation in Hollywood studios should interest the American executives and stockholders. Probably many of them have no knowledge that such is a fact.

The Englishman's declaration that you cannot expect good results if the cameraman hardly knows the star will cause a smile among the wise ones. The star, too, will come forward with the suggestion that without the "kind ministrations" of the cameraman, as one Boston writer expressed it, indeed she would be hopelessly undone.

Minus that touch here and that touch there with lights and angles she might on the screen no longer be the howling beauty she is rated by the public but merely the everyday looker she is known to be off of it. Your honest to goodness feminine screen star may quarrel with her husband or her employer or her director, but not with the man she trusts to bring to her fortunes all the knowledge and skill he has accumulated through the years.

**The Actor Who "Acts"**

The allusion to Paramount's overhead track will warm the cockles of Studio Manager Frank Brandow's heart. That track is his baby. It has been in operation about two years and is one of the outstanding examples of the "machine age" in studio equipment.

The criticism of John Loder that in England the film players "act" their parts might have been laid at the door of American screen players in the early days, say twenty years ago. Arthur Johnson of Lubin was one of the early exemplars of the naturalistic actor for the screen. Arthur Mackley of Essanay, he who created the western sheriff for the screen, was another whose work stood out above that of the multitude of early performers before the camera.

It was a belief in the beginning of the screen that by reason of being deprived of the voice it was necessary to accentuate the action in order to overcome the handicap. Johnson and Mackley, both now dead, were disciples of the opposition.

### *Colombia Reports Gains in Equipment and Film Quality*

INSTALLATION of sound equipment in many theatres and better distribution of American motion pictures stimulated the motion picture business in Colombia in 1930, according to Commercial Attache Walter J. Donnelly, Bogota, Colombia. The improved quality of motion pictures attracted larger audiences and brought about the erection of several new theatres.

That Colombians are real motion picture enthusiasts is evidenced by the increasing patronage of practically all of the theatres, even at high prices that prevailed last year.

### *Color Novelties by Welshay*

Robert E. Welsh, former general manager of Universal studio, and Frank Shea, former vice president of Pathe International and later western division manager for RKO, have organized the Welshay corporation for the production of two brands of single-reel Technicolor novelties, releasing twelve of each annually.

The first series is "Beauty Secrets from Hollywood" and the other will be "Color Magazine of the Screen." Welsh will direct.

### *Paramount Buying Equipment*

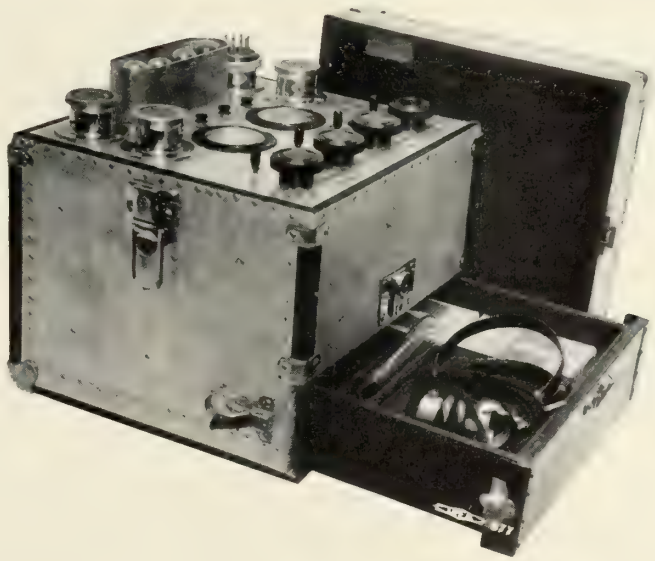
Resumption of activity in the motion picture studios is indicated by the purchase by Paramount of 175 additional Laco Lites, bringing that company's supply of that brand to more than 500 units.

According to Chief Electrician Earl Miller these lights have been adopted as standard equipment by Paramount, due to their ability to meet that organization's requirements.

Paramount is the second company within recent weeks to augment its stock of Laco lamps, Radio having installed more than 100 similar units.

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# *Film Daily's Year Book Contains Increasing Array of Trade Facts*

The thirteenth annual Film Daily Year Book tells the story of a year's accomplishment and progress in the motion picture industry.

The start for 1931 is unusually promising, getting off on a saner and safer basis of operation than at any time during the past ten years, according to the predictions of the industry's leaders.

The daily happenings of the year are recorded in chronological order. A total of 11,950 titles represent the pictures released between Jaunary, 1915, and December, 1930. Also the ten best picture selections of the past eight years will provide interesting entertainment as an indication of the trend in public taste in types of pictures, stars and directors.

Several individual and distinctive accomplishments are credited to 1930. The transition from silent to sound pictures was successfully negotiated with the talker now grown up and sophisticated at a cost of more than $500,000,000 in new capital. It's a lot of money, even if it didn't really cost all that.

There were six releases of color wide film, and the first public broadcast of television occurred on May 22, 1930, at the RKO-Proctor Theater, Schenectady, N. Y.




Laura LaPlante and Harry Meyers in "Meet the Wife" -- Produced by Christie - at Metropolitan Sound Studios . . Directed by A. Leslie Pearce. Released through Columbia.

**Mole-Richardson Products are lighting the set and taking the sound.**

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**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,**

Of the International Photographer, published monthly at Los Angeles, California, for April 1, 1931.

State of California, County of Los Angeles—ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared George Blaisdell, who, having been duly sworn according to law, deposes and says that he is the Editor of the International Photographer, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and the business managers are: Publisher, International Photographers, Los Angeles, California; Editor, George Blaisdell, Los Angeles, California; Managing Editor, none; Business Manager, George Blaisdell, Los Angeles, California.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) International Photographers, Local 659, International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, 1605 North Cahuenga Ave., Hollywood, California; President, Alvin Wyckoff; First Vice-President, Roy H. Klaffki; Second Vice-President, Ira Morgan; Third Vice-President, Archie Stout; Recording Secretary, Arthus Reeves; Financial Secretary, Ira B. Hoke; Treasurer, Charles P. Boyle; Sergeant-at-Arms, Len Powers. The address of all the foregoing is at 1605 North Cahuenga Avenue, Hollywood, California.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

GEORGE BLAISDELL, Editor.

Sworn to and subscribed before me this 24th day of March, 1931.

(Seal) HOWARD E. HURD.

(My commission expires Dec. 14, 1932.)





# *Herrmann's California Weather Makes No Hit Up Minneapolis Way*

WHEN John L. Herrmann, Paramount Sound News man, left California around New Year's en route to Minneapolis for the purpose of recording winter sports and dog derbies it seems he took his weather with him. It was not the kind he craved at all. With the accompanying temperature there was nothing in common with the camera of Byrd and south pole antecedents Herrmann's fine sense of prevision had impelled him to bring along in order to be the better fortified against sub-zero drops into the roaring forties.

His prepardness was quite unnecessary. In Minneapolis the mild winter fractured records right and left, the reading of 59.5 above zero being January's highest for forty years. The months lowest was 5 below.

While the temperature was around 40 above one of the local theatres planned a stunt with an iceboat and six girls in bathing suits. The half dozen femmes were to be recruited from the chorus of the theatre. On the day the stunt was to be put over the temperature took a flop to 28, or four degrees below the freezing point.

Three of the girls decided bathing suits and iceboats did not look so good to them. An SOS to a sorority house at the University of Minnesota brought a response from a trio of volunteers, and the stunt was put on.

It was found the girls could work only from two to four minutes at a time, due to the cold, at the end of which period they would be bundled in blankets and placed in heated cars. When thawed out they would return to the battle.

On the left will be seen a flash of the "works," with the six girls pretty much unprotected from the weather, with blankets and sound boxes covering the ice; three male persons pretty much protected from anything in the way of weather, reading from left to right, George L. Graham, sound man, of Local 666; the skipper of the Lake Calhoun iceboat, and on the right Photographer Herrmann, 659, with his sound wagon and camera.

On the right of the layout will be seen the picture as it was recorded for the screen.

### *Traveling Sound on Film Is Acclaimed in Bolivia*

EARLY in December, 1930, a traveling talking picture company opened in La Paz for a short engagement and then proceeded to the other cities of Bolivia. For the first time there were exhibited in Bolivia talking films with the sound recording a part of the film rather than on separate disks. The pictures were enthusiastically received.

On November 25, 1930, an announcement appeared in La Paz newspapers to the effect that the Teatro Princesa of La Paz was making preparations for the installation of American sound picture equipment early in 1931.

The Princesa is managed by Sr. Andino, who also manages a string of theatres in Oruro, Cochabamba and smaller cities of the republic, and if the Princesa installation proves popular it is likely sound picture equipment will be installed in the other theaters of the chain.

The announcement was made in August, 1930, that a large American film corporation intended to construct a theater for the exhibition of its sound pictures in Bolivia. The project has evidently been abandoned.

### *Japan Censors Home Product*

According to statistics issued by the Japanese Department of Home Affairs, the authorities during the first ten months of 1930 censored 13,548 reels of film, the total length being 14,527,258 meters, according to Trade Commissioner Steintorf.


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"White Shoulders" - - - - - - - RKO
"SUBWAY EXPRESS" - - - - - - Columbia
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# *Now We'll Have a Manless Picture*

WE ARE going to have a motion picture that will come nearer being an Adamless Eden than anything yet seen on the screen. There is not even a lone male in the cast. It's title will be "Mad Parade," and it is being produced by Liberty Productions under the supervision of H. M. Gumbin at the Metropolitan Studio.

The tale is from a stage play written by Gertrude Orr and Dorris Malloy, both of whom in active service faced shell fire in the Argonne.

In the feminine part of the layout, reading from right to left, are Evelyn Brent, Lilyan Tashman, Irene Rich, Louise Fazenda, Fritzi Ridgeway, Marceline Day, June Clyde, Elizabeth Keating and Helen Keating.

In the masculine circle, in the upper row and reading from left to right, are Harold Graham, Dean Daily and James Higgins, assistant cameramen; middle row, Glenn R. Kershner, Ernie Miller and Charles Van Enger (Chief), cameramen; lower row, Gene Anderson, assistant director; William Beaudine, director, and Oliver Sigurdson, stillman.

Yes, had it been a dance there'd been no wallflowers. Count 'em!

### *Threaten German Monopoly with New Sound on Film*

By Fritz Mann in London Bioscope

OSCAR MESSTER'S forecast that the year 1931 was to bring sensational developments in the "talker" field seems already to be proving true.

I hear from well-informed technical authorities that very shortly a new "talker" camera will be placed on the market by a leading German technical concern which will work on an entirely new system.

The system is based on the sound-on-film process. Actual technical details are being closely guarded because several questions concerning the exploitation of the invention are still to be settled. The patent itself is said to be unassailable.

The appearance of a new recording equipment would, of course, revolutionize the production of talkers, and the present monopoly of Klangfilm-Tobis and Western Electric would almost certainly be affected. The machine is to be exploited at home and in foreign countries. Patents are already registered in the different countries.

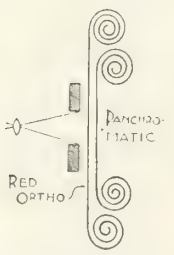
### *Photophone in Europe*

Henry Edwards and W. Norman, identified with motion picture activities in England for many years, are installing RCA Photophone recording and reproducing equipment in their recently acquired studio at Teddington. They will produce feature pictures and short sound subjects within a few weeks.

There are now eight Photophone recording licensees in England and a total of thirteen licensees in Europe, including studios in France and Italy.

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# *Funeral of Fogel, Widely Honored Theatrical Man, Largely Attended*

JAKE FOGEL, formerly president of Local 33, I.A.T.S.E., died at his home in Los Angeles, February 26. Mr. Fogel was born in San Francisco sixty-one years ago. In his youth he formed friendships with David Warfield and Jack London and with Warfield as boys sold matches on the streets. In his effects he left many souvenirs of the regard of Jack London received from all over the world. As a youth, Fogel joined a circus and with it remained for twenty years.

He was stage manager of the Belasco Theater in San Francisco and then of the old Burbank of Los Angeles. The latter house was at that stage of its career in which there appeared consecutively as feature players Lewis Stone, Forrest Stanley and Richard Dix.

In more recent years Mr. Fogel had devoted his time to Masonic activities. He was a member and past master of Silver Trowel Lodge 415. Practically all the prominent screen players in Hollywood as well as many executives and others who sought Masonic instruction were coached by him in fundamentals. Among this number were Douglas Fairbanks, Harold Lloyd, Monte Blue, Kenneth Harlan, Hoot Gibson, Jean Hersholt, Ray Hatton, Wallace Beery, Frank Borzage, Lewis Stone, Douglas MacLean, Harold B. Franklin and J. J. Franklin.

The funeral was one of the most largely attended by amusement men in many years. At the services, which were presided over by Rabbi Edgar Magnin, a nephew of Mr. Fogel, Monte Blue spoke eloquently and feelingly of the man who had passed. There was a beautiful floral wreath from Fairbanks ordered by cable from Asia.

Mr. Fogel left three sons, Irving J., who conducts an electrical transcription business in Hollywood; Mike, who is in the South Seas, and William, who lives in Chicago.

### *To Exhibit New Apparatus At Engineers' Convention*

FOR the spring meeting in Hollywood of the Society of Motion Picture Engineers arrangements are being made for an exhibition of newly developed motion picture apparatus, in order better to acquaint the motion picture engineer with the newly devised tools which may be of value to him.

This will not be of the same nature as the usual trade exhibit. There will be no booths, although each exhibit will be allotted definite space by the Exhibits Committee, and all exhibits will be arranged in one large room. The following regulations will apply:

1. The apparatus to be exhibited must be new or have been developed or improved within the past twelve months.

2. No pamphlets or advertising literature will be permitted.

3. Each exhibitor will be permitted to display one small card giving the name of the manufacturing concern and each piece of equipment shall be labeled with a plain label free from the name of the manufacturer.

4. A technical expert capable of explaining the technical features of the apparatus exhibited must be present during the period of the exhibition.

5. The hours of the exhibition will be determined by the apparatus exhibits committee and the exhibits will be closed during the papers sessions.

6. All exhibition space will be furnished gratis.



*Bobby Jones swings into his first smack as a screen star. Director George Marshall, who knows a thing or two himself about this golf stuff, is the seated spectator. A Mole-Richardson boom supports the mike that receives the sounds. It is not every golfer who could take a chance on having recorded on film not only his shot but his language also*

7. The apparatus to be exhibited will be censored by the apparatus exhibits committee to insure that this is essentially new as described under Item 1.

Please make requests for space direct to the editor-manager at the general offices, 33 West Forty-second street, New York, stating the number and nature of the items to be exhibited.

### *Williamson Is Busy*

According to a press item Williamson Films (N. Z.) Limited has completed negotiations for the control of three more theatres in the South Island, according to Trade Commissioner Julian B. Foster, Wellington, New Zealand. The lease of a fourth is under consideration.

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# Looking In on Just a Few New Ones

(Continued from Page 24)

the selection of Reri lies in the fact she is in love with Matahi—she does not want to be the chosen one.

Matahi kidnaps Reri and takes her to a distant island. The chiefs with religious perseverance seek the girl, over whose head grim tragedy seems always to be hanging. That in the end the blow falls is simply the realization of the anticipated—but the tragedy is of wider scope than foreseen. The Old Warrior is a merciless, relentless and unmovable ruler—he knows only his duty as he sees it.

The general atmosphere of "Tabu" is one of unusual novelty, of genuine entertainment. It is not a sound picture in the true sense, but as a substitute there is a musical setting by Hugo Riesenfeld which will go far to make up for the absence of the sound truck.

The subject was directed by Murnau, and the touch of the skillful hand is evident all through the picture—something rare in South Sea Island screen stories.

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### UNFAITHFUL

*Charles Lang, Cameraman*

AN ENTERTAINING picture is Paramount's "Unfaithful," directed by John Cromwell, in spite of an absence of coherence in its earlier stages; and further and emphatically in spite of Ruth Chatterton in the role of the only American woman in a cast of all-English men and women and in an English locale insisting on out-Englishing in speech all her fellow-players.

It may be said of the others in the cast the locale might have been the United States and the characters native to the soil, but their reading of their lines would have given entire satisfaction. And it is entirely probable Englishmen in England will accept the present reading.

It is not a matter of surprise Miss Chatterton should impose upon her screen auditors what many of them will characterize as stage affectation or subservience to a tradition created by a few stage directors in London and fostered in large part by so-called Americans convinced that if anything is native to their own soil it can't be the best. But it is surprising even a stage director hardly yet a seasoned screen director should let her get away with it.

Miss Chatterton has her partisans, militant ones, on this speech stuff. With one of these this writer eats breakfast. Another helps make this magazine. So maybe that's that.

The story is of high society, of the titled kind, which for those who, like Tommy, "dearly love a lord," should make a fine start. It opens with the wedding of the American woman with the titled Kilkerry, described as one of the finest and most popular men in England.

The plot turns on the gradual revelation to the bride that her husband long has been intimate with Gemma, wife of the bride's brother, and that the relation continues. To name the woman would be to destroy her brother, the bride is convinced, as she is certain tragedy would follow exposure.

The bride "takes her medicine" like a good sport. She seeks diversion in travel and in bizarre doings. It is while engaged in one of these diverting occasions she meets Heiden, finely played by Paul Lukas. It results in friendship which if it fail to reach triangular dimensions nevertheless is exceedingly strong.

The puzzled Heiden does his utmost to unravel the mystery of the unhappiness of this woman seemingly married to one of the best of fellows. It is when he is near success that an automobile accident resolves the problem.

The closing reel of the story is heavily charged with drama and tragedy and suspense, with the wife protecting the identity of the woman fleeing with Kilkerry even going so far as to insist that instead of it being Gemma it was herself who was in the car when it overturned.

Paul Kavanagh has the part of Kilkerry and Juliette Compton is Gemma — characterizations well drawn.

John Van Druten is credited with the story and dialogue and Eve Unsell with the scenario.

If it means anything to anybody the picture was held over in Los Angeles.

---

### *Cunningham With Mirror*

Ted Cunningham, for three years manager of the Filmarte in Hollywood, has been placed at the head of the Mirror Theater, formerly the legitimate Vine Street Theater. The Mirror after extensive alterations was opened March 11, under a policy of 25 cents top admission.

Fred Budrow, for ten years with Hollywood Theaters as organist and in other capacities, succeeds as manager of the Filmarte.

---

### *Howell in Hollywood*

Albert S. Howell of Bell and Howell, Chicago, made a hurried visit of a few days in Hollywood during March. He will return for a longer stay in April.

---

### *Cooper Mends Break*

James Cooper, after being laid up six weeks, due to a broken vertebra, is back at his desk in the office of Dunning Process.

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WANTED at reasonable price. Mitchell friction head tripod, two F-2 Cook Lenses, Motor for Bell & Howell. J. C. Sulzer, Box 498, Atlanta, Ga.

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| CHERI BIBI | M.G.M. | OLIVER MARSH |
| BROCK COMEDY | R.K.O. | EDDIE CRONJAGER |
| MME. JULIE | R.K.O. | ROY HUNT |
| BIG BROTHER | R.K.O. | EDDIE CRONJAGER |
| OUR GANG | HAL ROACH | ART LLOYD |
| TODD-PITTS COMEDY | HAL ROACH | GEORGE STEVENS |
| WOMEN OF ALL NATIONS | FOX | LUCIEN ANDRIOT |
| RIDING FOR A FALL | FOX | ERNEST PALMER |
| CURE FOR THE BLUES | FOX | CHESTER LYONS |
| LAUREL-HARDY COMEDY | HAL ROACH | JACK STEVENS |
| THE MIRACLE WOMAN | COLUMBIA | JOE WALKER |
| RED HANDED | FOX | ARTHUR EDESON |
| YOUNG SINNERS | FOX | JOHN SEITZ |
| DANCING PARTNERS | M.G.M. | OLIVER MARSH |

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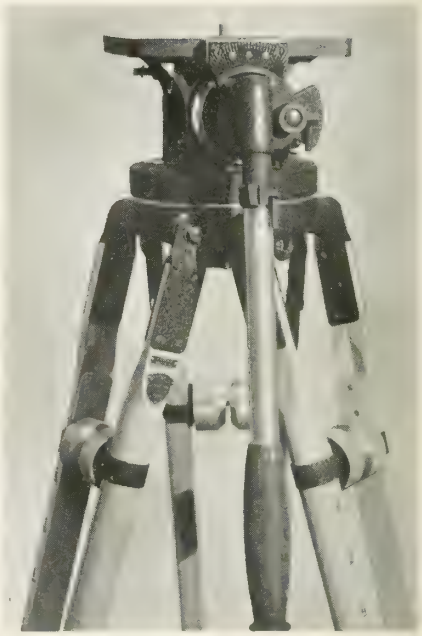
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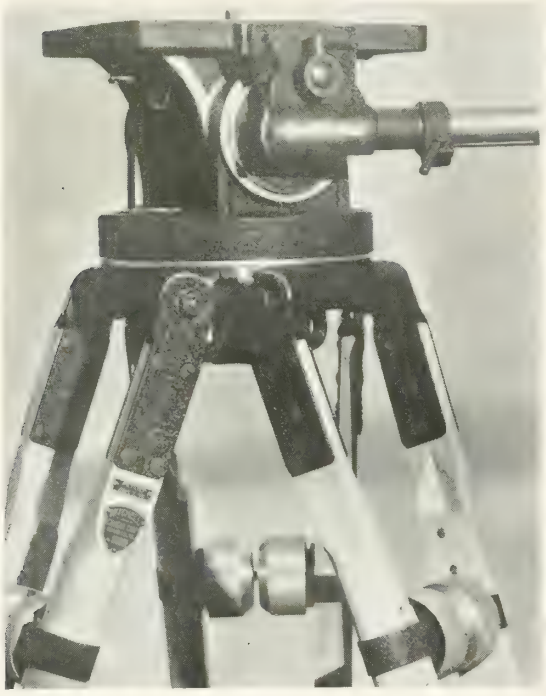

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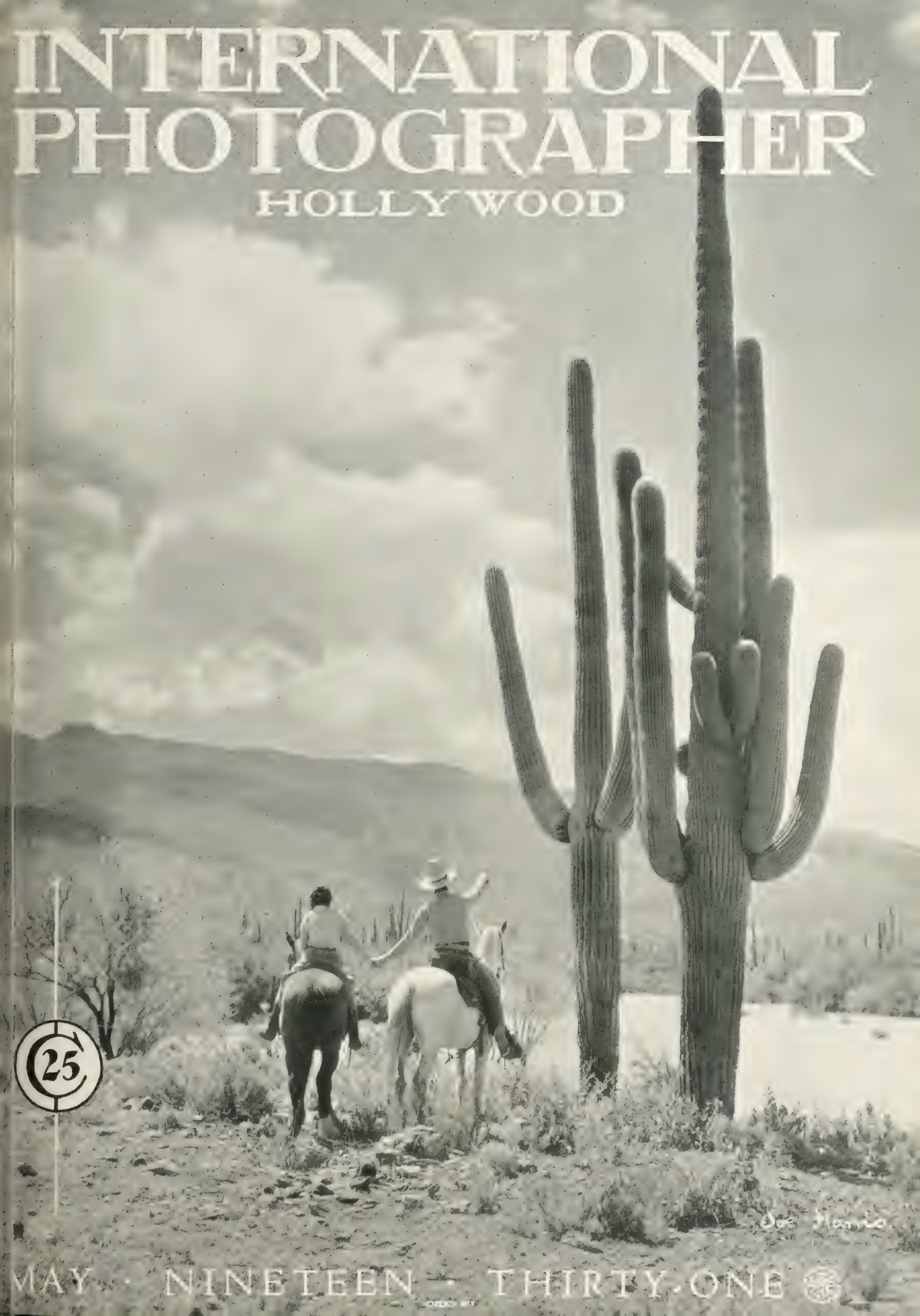
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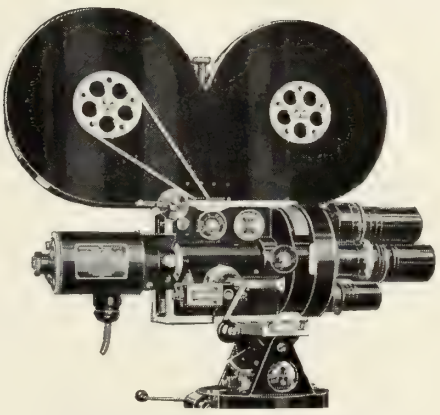
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# Announcement Extraordinary—No. 2

# The Moreno-Snyder Continuous Camera is a Fact...

In the International Photographer for November, 1930, we announced that the camera (and projector) was in process of manufacture and that it would soon be ready. Delays were caused by the addition of important new devices invented by Mr. Moreno.

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Our illustrated folder will be sent to all inquirers about May 15.

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# The INTERNATIONAL PHOTOGRAPHER

*Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.*

*Affiliated with*

*Los Angeles Amusement Federation, California State Theatrical Federation, California State Federation of Labor, American Federation of Labor, and Federated Voters of the Los Angeles Amusement Organizations.*

Vol. 3 HOLLYWOOD, CALIFORNIA, MAY, 1931 No. 4


*"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration."—Abraham Lincoln.*

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HOWARD E. HURD, *Publisher's Agent*

GEORGE BLAISDELL - - - - - - - - *Editor*
IRA HOKE - - - - - *Associate Editor*
LEWIS W. PHYSIOC, FRED WESTERBERG - *Technical Editors*
JOHN CORYDON HILL - - - *Art Editor*

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The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the *Entire Craft*, covering a field that reaches from coast to coast across North America.


Printed in the U. S. A. at Hollywood, California.

# Shooting Zeppelin a Thrilling Job

## Cameraman's Reactions Following Remarkable Experiences Recording on Film Latest Melodrama of the Air

By ELMER G. DYER
*Photographer Aerial Shots in "Dirigible"*

PHOTOGRAPHING a giant air liner in action is quite an experience and accompanied by some thrills, too. When Columbia assigned me to this "Dirigible" job I knew I had my hands full, and it would be something different from anything I had ever before undertaken.

When they told me the scenes would be taken at Lakehurst, I knew it would be still harder, since the atmosphere around this vicinity is not really ideal for air photography. The surrounding country is heavily covered with forests and underbrush, and there is nearly always a forest fire somewhere. In fact, smoke seems invariably to hang around this location.

It was quite a task to decide just which filter to use. Joe Walker, the chief, and I made numerous tests before the actual photographing of the scenes was begun. The next thing was to attach suitable camera mounts to this giant airship and arrange them in such places as to photograph the story action to advantage.

Joe picked three set-ups and I designed the mountings for the Zeppelin, one shooting back out of a window in the rear of the control car, one in a side motor gondola shooting out, and one in the rear motor gondola shooting forward.

It might be explained that a motor gondola is not such an ideal place for a cameraman to work from, but since the front of the gondola is the radiator it sure is a "hot" one. With an enormous motor turning up 1200 r.p.m. the sound is terrific. After a few hours of this one is nearly deaf and half cooked.

The stunt being photographed was a small Vaught-Cossar pursuit plane hooking on to the trapese arrangement attached to the bottom of the Zep. Many trials were made before a successful one could be completed. We were about four hours in all getting one hook-on, as the service men call it.

### New York at Night

At the same time Frank Capra, the director, wanted a camera placed on the rear end of the fuselage of the plane to catch a close-up of the pilot's action and the actual contact. Here is a nice piece of business to watch.

It sure is a kick to see the pilot jockey his plane with the finest accuracy, for one bad move might mean disaster, but the navy fliers are good, they know their airplanes and put on a real exhibition for the camera. We got the scenes, and as I have heard since they were the best that ever have been done.

I had a lot of wonderful experience on this production, especially the two-day trip we made in the big Zep Los Angeles. The night we went over New York City was a great treat for us. The ship took off in the dark for the big city and we had no thought of being in the air. I just can't get away from that sight.

Coney Island looked like a fairy-land of glimmering diamonds, and the buildings looked different than I had ever seen them before. They were all lighted up, it being the time of night when the scrubwomen are all doing their tasks. The buildings all appeared to be hollow and transparent like great honeycombs.

*Broadway at Seventh avenue with all its dazzle of lights looked like a great Milky Way on the earth. We did not attempt to shoot this, as the lights were too weak for registration. We were waiting for daylight.*

*The coming of morning up there was some sight and a great effect for the camera. The sun rose like a great crimson ball of fire over a vast sea of white billowy clouds casting its brilliant yellow and pink rays over a dead sea of cold mist.*

Shooting pictures in or from a dirigible is much easier than from a plane. There is an extreme smoothness that you do not have in a plane. There is no terrific wash to cope with, the wind is broken, there is no whip or blast. Going ninety miles an hour in a dirigible is like riding on a cloud. One does not realize he is off the ground. It is glorious flying in a man-made bird, and it is so steady to shoot from.

I have shot air scenes from many kinds of air craft, but this tops them all, and I hope everybody will some time have a chance to ride in one.

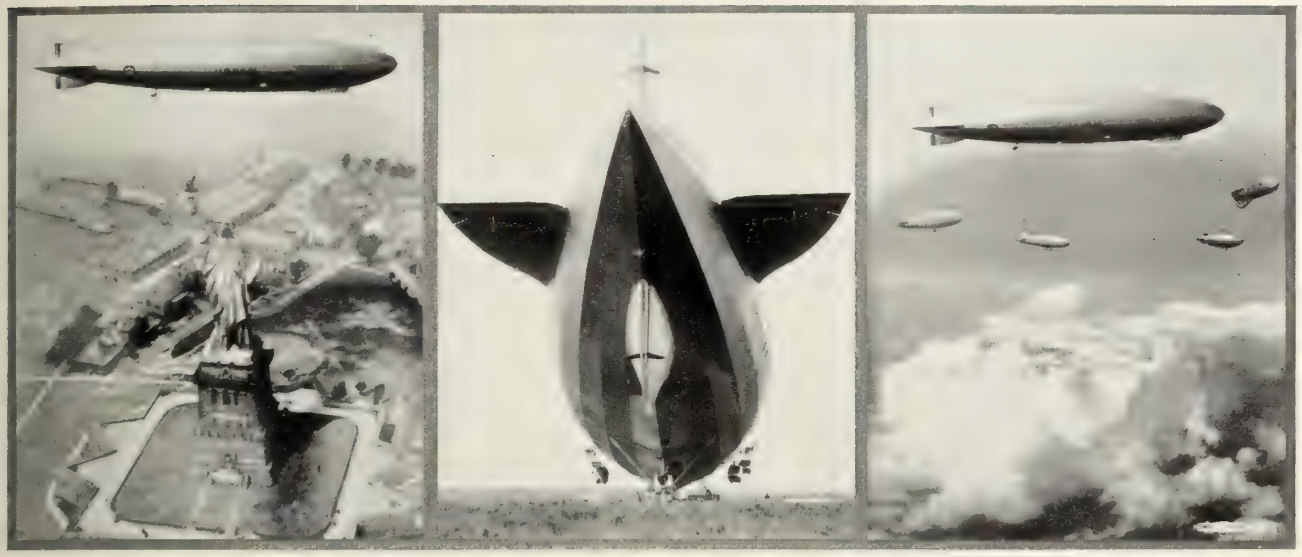
### Hunting a Set-Up

At Lakehurst we had some problems to work out besides shooting from the Los Angeles dirigible. First we had to get scenes of the Los Angeles itself and we needed a place to stand. You know, we couldn't just walk over in the air and pick a shot.

So the navy solved the problem. They gave us a blimp for the camera ship, sort of a miniature edition of the great Los Angeles, and you can handle them like nobody's business.

It was quite a problem to mount the Akeley on the gondola of this blimp, or "J" ship. We placed a plank two feet wide and twelve feet long across the gondola. This was chained fast to the forward end and furnished a nice spot from which to shoot, giving





*1. Dirigible Los Angeles passing over Liberty in New York harbor. 2.Los Angeles on the ground. 3. Dirigible attended by several of her satellites, the blimps*

free access to most all angles. On this plank we screwed down the Akeley air camera.

These procedures took care of the camera—but just where the cameraman was to stand was something else again. So I just straddled the side of the gondola and rode it like a horse and strapped myself to the plank directly in back of the Akeley.

A "J" ship is powered with two 200 h.p. Hiso motors and flies at top speed about 70 miles per hour. We were able to keep fairly close to the zep and get many intimate shots.

We shot the dirigible over New York city, and there is where I had much grief with the light and smoke. Although the sun was shining, a terrible yellow pall hung over Manhattan Island. This, I understand, was caused from carbon and dust particles in the air from the factory chimneys on the Jersey side, and it just so happened the wind was in the right direction to carry it all over the city, nearly blocking out the background.

For these shots I employed heavy haze cutting filters, and yet the detail is not as I would like to see it. The Los Angeles was flying at an altitude of about 2000 feet, and this made all the more haze to cut.

### Seven Hours in Air

I had to make a shot of the statue of Liberty and we descended to about 300 feet and circled around it. This was a kick, as we practically stopped for a few minutes while we took a shot. Since we had reduced our altitude, the photographic quality was much better, as there was much less haze to penetrate, and these shots came out very fine.

We returned late that day, having been in the air about seven hours. We overtook the Los Angeles above a very beautiful spot where the lakes and inlets reflect like mirrors. With a low sun the big cigar registered beautifully in the backlight and we landed just before darkness near the hangar at Lakehurst.

The next day was a real day for air shots. The weather had changed and the atmosphere was clean and snappy. Aided by a good wind the clouds were the cumulus kind that float about like big mountains of white snow.

We were assigned a navy plane to use for the camera ship—another Vaught. I mounted the camera on the scarf mount ordinarily used for the machine gun, and by adding several pieces it makes a very wonderful camera mount, since it can be moved from one position to another by releasing with a hand lever. Also the motor batteries can be carried in the baggage compartment.

The stunt plane was a navy Boeing pursuit ship piloted by a little flyer named Pee Wee O'Brien from the Anacosta naval air station at Washington, D. C., and I mean to tell you he's a real flyer.

*We hopped off about ten o'clock, got about 9000 feet altitude, jockeyed into position, and then we went into a power dive, and this flyer certainly did some real flying — upside down, tail spins, nose dives, loops, spirals and about everything else I can name and then some.*

*He did one of the most spectacular stunts I have ever shot. He came down in a dive and did a half loop and at the top spun straight up. This was a most unusual stunt. It's in the picture and gets a lot of comment.*

### Bouquet for Two Pilots

We spotted a beautiful cloud standing high like a frozen tower of snow. O'Brien flew right into this beautiful mass of mist and out the other side, giving an unusual effect. Then he would go flying into great shadowy canyons and out over big billowy golden crowned clouds. This was the background I had to shoot against, with a couple of sweet pilots to man the ships.

Last but not least is the great hangar where the giant dirigible Los Angeles and her three baby blimps rest. My first look at this place stopped me. Unless one has seen this great "Cathedral of the Air" he will have no idea what a massive piece of architecture it is.

Something around 750 feet long, 250 feet high and 300 feet wide, it houses all four of these ships and has room for some airplanes and other paraphernalia. My first impression was that it was not so big, but when I started to walk from one end to the other I soon found out otherwise.

Other members of our company made the same discovery, for shortly we were employing a light truck to transport our camera and props around. Then when I rode an elevator up about ten or twelve stories I knew it really was *big*. The view from the top level of the runways is a fine one and we made many interesting shots as the ships were being taken in and out.

Man chained for ages has broken his earthly bonds and soars to glorious new conquests. We saw the greatest array of both lighter and heavier than air craft ever assembled at any time. It presented one of the mighty spectacles against which the story "Dirigible" is staged.

This was done with the full cooperation of the United States Naval Air Service at Lakehurst. Thus was made possible the massing of large amounts of both types of aircraft, affording marvelous backgrounds. It was beautiful to see the dirigible Los Angeles in flight—and unforgettable.

*Gliding gracefully and majestically over cloudbanks, drifting over some dream world vista and more fanciful than real, bound heavenward seeking new adventures, this wonder ship seems to represent man's glorious conquest of the furies and forces of nature.*

*Truly of such things mighty dreams are made.*

# Exposure Control Serious Problem

## By Tests and Experiments Cameraman Must for Himself Determine New Negative's Speed And Other Chief Characteristics

BY LEWIS W. PHYSIOC
*Technical Editor*

THE perfection of the new, high-speed panchromatic emulsion has suggested to the mind of the cameraman a very serious consideration of the problem of control of exposures in motion picture photography.

It should be needless to call the photographer's attention to the importance of exposure, but it may be interesting to some, especially the



*Lewis W. Physioc*

veterans of the industry, to review the history of motion picture photography from the standpoint of the exposure.

There are a few cameramen still operating who can revert to the early days when motion picture operations were confined to New York and its vicinity. Their tools and conditions, at that time, consisted of cameras without any shutter control, a single lens working at F4.5 aperture, normal speed of sixteen pictures a second and a film much slower than the present emulsion.

We presume that only the manufacturers could furnish records that might show a comparison of the emulsion of those early days with that of the present time.

During that early period the exposure was controlled entirely with the diaphragm of the lens. Many operators can affirm the statement that proper exterior exposures were obtained with the diaphragm closed as far as F16. and F22. for direct light, F11. for cross light and F8. for reverse lighting, using only a soft white reflector. Under hazy, overcast skies and on diffused sunlight stages ample exposures were had at F6.3 and F8.

### That California Light

When the scenes were shifted "to the Coast" the general cry went forth: "Be careful of that fast California light!" However, many cameramen, on their first visit to the Coast, discovered that the western boys were exposing much more heavily than those in "the East."

Investigation proved, further, that the western laboratories were very admirably meeting this condition with developing formulae greatly modified in comparison with those of the eastern labs.

The few succeeding years ushered in some remarkable changes in motion picture photography and general technique. First among the innovations may be mentioned the improved cameras, providing an additional means of controlling the exposure with an adjustable shutter.

Faster lenses were introduced. The daylight stages were abolished and covered stages, lighted entirely with artificial light, were instituted. Finally, a very important period was recognized in the development of the fast, panchromatic emulsion.

During these rapid developments the cinematographer might justly be concerned about his exposures. But the surprising fact was observed that exposures began to increase, with a further modification of developers containing a small percentage of alkali and the ultimate substitution of borax for sodium carbonate, to compensate for the increase in exposure.

### Seeking a Reason

In search of a reason for this we are inclined to go beyond the arguments which claimed that these conditions represented the natural expedients in the aesthetic developments of the art of photography—advanced ideas of technique. We may find the answer in a purely psychological consideration.

Incidental to these technical evolutions, the pictures began to develop a degree of elaboration and financial display that excited a sense of awe, not only in the minds of the laymen but also in the minds of picture operatives.

It is generally thought that there is (or should be) an idea of responsibility associated with the spending of vast sums of money, and with the cameraman rests a healthy share of this responsibility. After all the elaboration and preparation it is he who must give assurance that these efforts should not be lost in the mysteries of photography.

The day had now passed when producers could trust these enormous investments to crank-turners relegated from alien departments of endeavor.

Such a responsibility may have intimidated some of the cameramen into a supposed position of security by employing all the light furnished by the Creator (or his specially ordained agent, the electrician) and availing himself of the full limits of the camera and to intrust the rest to the laboratory.

The lab expert, in turn, realized that if he should develop such exposures in the accepted formula he would never be able to print the negatives, or if he could, they would be harsh, grainy or flat and he would lose a customer. He, consequently, modified his developer in order to obtain printable negatives.

### Responsibility for Negatives

To excuse such conditions the writer can freely state that, even after many years of experience, he knows of no other thought so terrifying as that of judging the exposures of a motion picture negative where so much expense is involved.

Variations in exposure are likely to be the result of as great a variety of influences in each production as the changes in natural conditions, the shifting of a chief electrician or change of personnel in the lab; the very mystery, itself, of working with photographic materials, contemplating that magic latent image over which he has no visual control and which he must intrust to the lab expert.

The responsibilities and difficulties have increased also with the introduction of the developing machine which demands greater accuracy in exposures. However, this laboratory improvement ultimately will work to the cinematographer's advantage, for while the former system of developing could sometimes compensate for errors, in exposure it just as frequently aggravated those errors.

The machine can standardize development to such an extent that the progressive cinematographer can check his exposure from day to day and greatly improve his work.

In reverting to our consideration of the new type of emulsion we linger over the comparison of the film of early days, and the eyes of our cameras approach this brilliant achievement as do our own eyes when looking at the sun—through a "smoked glass."

### Little Lab Change

The manufacturers have furnished us a material that greatly broadens the cameraman's scope of endeavor; but its control is directly up to him,

for we anticipate very little change in the routine of the laboratory. Let us consider the treatment of the new film, therefore, from the cinematographer's standpoint. Some new problems are introduced and these are worthy of study.

For the last few years observations in the laboratory disclose the fact that negatives in general are printing on the heavy end of the printing range, particularly the exterior scenes. The shadows have a clogged or veiled appearance.

Prints from such negatives lack brilliancy, the shadows are gray and muddy, and the highlights are lacking in transparency. Such quality is due to the tendency to overexpose and the incumbent method of superficial development. Herein lies the danger of fast lenses and speedy film.

The ideal negative should print in the middle of the range, but this is not now so important as in the days of tank and eye development, when modification of contrast could be obtained by using the printing latitude on either side of the range, as the case required, and compensation made in development. The machine has dispensed with this treatment.

### Much Work Ahead

However, there is some danger that by poor control of the fast emulsion the density may increase to such an extent as to throw the printing range so far toward the heavy end that the entire printing system must be changed or the increase in exposure must again be taken care of in the development in order to maintain the present density. But we must ever bear in mind that too superficial development does not produce desirable negatives, and muddy, flat, gray prints will be the result.

All this establishes the fact that the cameraman, while taking advantage of this increase of sensitivity when needed, must control this same additional speed when light conditions are more than ample.

In controlling exposures, the cinematographer has several elements at his disposal: the diaphragm of the lens and shutter adjustment in camera manipulation; the use of filters, both color compensators and the neutral, and in conjunction with these, he has the important matter of judging the quantity and quality of light both natural and artificial; and lastly, and not least important, the speed of the emulsion.

Since the introduction of sound the rate of speed at which the film travels through the camera is hardly to be considered.

These expedients have their dangers, disadvantages and abuses, and should be studied individually.

### Diaphragm of Lens

Many cinematographers prefer to work with open lenses, for it is generally accepted that the wiry sharpness of the diaphragmmed lens is not desirable in portrait treatment of close-ups. Even in exteriors more artistic effects are achieved with the softer focus of the more open aperture.

Without discussing the abuse of carrying this system to extremes or speculating as to the popular acceptance of highly blurred objects moving in the background of "close-ups" or "medium shots" the determined use of wide open lenses removes the diaphragm as a means of exposure control.

### Shutter Adjustment

Before the introduction of sound the closing of the shutter, in varying degrees, was not very objectionable except in some instances of rapidly moving objects across the camera at close range. But in talking pictures the shutter opening is an interesting factor.

Even with the full opening of 170 degrees we have the proposition of a 100 per cent record of the sound with less than 50 per cent of the action in the picture that must accompany the sound.

It should, therefore, appear that the most perfect synchronism would require a picture recording as much as possible of the action; and that a shutter closed down to too great a degree would impair the synchronism. This is particularly noticeable in the lip movement of large close-ups or some accompanying rapid, staccato movements.

This may not be generally noticed, but the trained eye catches it, and it will certainly not be improved by resorting too much to the use of the shutter in controlling exposures.

There are times when the picture appears to run out of synchronism and again readjusts itself. Even the public sometimes feels the lack of perfect illusion, and it is probably due to the insufficient record of the action compared with that of the sound.

Film cutters have observed this with particular systems of recording, for which reasons "circle marks" when being photographed are held in contact long enough to avoid the possibility of the shutter being closed at the moment of the sound emission.

### Filters

The matter of filters is a very extensive subject in itself and much has been said and written on this topic. Suffice it at the present to say that it takes a great deal of nerve, knowledge and self assurance for a cinematographer to place any sort of a medium in front of his lens, particularly the so-called "smoked glass" or neutral filter; yet surely these are among the expedients of exposure control, as well as a means of insuring quality.

This is a very complicated demand on his judgment. It requires much experience and knowledge in selecting the proper filter in conjunction with a correct judgment of the quality of the light and color and character of the subject to be rendered. Here the dangers of overcorrection may be encountered, aside from any consideration of exposure.

The neutral filter has been very successfully employed in controlling exterior exposures. In strong sunlight it appears to prevent that undesirable veiling of the shadows and yet permits of soft illumination of the shadowy portions of the picture and at the same time prevents the choking up of the highlights. Care must be exercised not to use too heavy a degree where brilliancy and



*Dirigible Los Angeles sailing over her hangar at Lakehurst, and (2) through the clouds. Photo by Elmer G. Dyer*

contrast are sought, especially in bright diffused light.

**Lighting**

In discussing the subject of light we need take natural light into consideration only where boosters and reflectors are concerned, for with the high speed emulsion we may nearly always be assured of an exposure, and these aids are to be used where contrast is to be enhanced in dull, flat light, in back lighting or great areas of shadow cast by large masses such as trees or buildings.

In treating of the artificial lighting of the studios we find a great deal of matter for speculation in the wide discussion of the saving of electricity by the use of the new fast emulsion. This suggests an interesting question as regards the individuality of the cameraman.

Will he be concerned about greatly reducing the cost of lighting or will he use this new condition to work out a new technique in lighting? Heretofore he has had to crowd the set pretty closely with an extensive equipment. We may find him taking advantage of the situation by adopting a longer range.

This would mean more freedom of operation, personal comfort for the players, entirely different effects by better diffusion of the general lighting, soften the shadows and produce better balance between shadow and highlights, smooth out skin textures, permit of the proper "kick" in the special effects and we know not what other improvements may be achieved.

Some critics have felt that the fast lenses and speedy emulsions have created a tendency to overlight interior sets. There has not been a proper separation between background and subject. There has been an apparent desire to light every nook and cranny, thereby destroying those mysterious, shadowy recesses so interesting in interior lighting.

This excess of overall lighting also neutralizes any positive light effects, such as lamps in the set or light through windows, etc. Anything that will help us overcome such errors will be worth more than a saving of electricity.

**Speed of Film**

We see nothing in the use of the new film that should disturb the producer. It is merely an improvement of one of the elements of his industry. Neither should it worry them as to the processing, for the labs should soon be able to determine what precautions, if any, they must adopt to prevent light or chemical fog.

In summing up this consideration, we can see but one issue—it is the cinematographer's individual responsibility.

It is merely a new tool that has been handed him, and he is expected to master it. We can accept the manufacturer's word as to its speed and characteristics, but the wily cameraman should determine these for himself by making careful tests and experiments.

The manufacturers have done their part in furnishing a fine material; the photographer must now do his by demonstrating his control of it.

# *Masquers Reorganize Keystone Cops*

HEREWITH we present the Keystone Cops up to the minute. Readers will recall in the April issue we reprinted Harry Vallejo's photograph of the original Keystone Coppers. Over in the Pathe Studio, where the Masquers Club has just finished "Stout Hearts and Willing Hands," the first of a series of comedies being produced for the purpose of raising funds to build a clubhouse, the picture attracted real attention.

A request was made of Mr. Vallejo that the studio be permitted to reproduce the still and use it in exploitation of the series. The okeh of the photographer was immediately and cordially returned.

Phil Gersdorf of the Pathe organization writes that in the initial subject the Masquers have incorporated a chase wherein the heroic coppers of the reorganized world's most famous police force save the hero and heroine, Frank Fay and Laura La Plante, from the clutches of the villain, Lew Cody.

In this chase have been incorporated as many of the original Keystone cops as possible. "I am sending you a still of this revamped group and thought you might like to use it in a forthcoming issue," adds Mr. Gersdorf.

So here are the coppers, reading right to left: Ford Sterling, chief; Chester Conklin, Bobby Vernon, Mack Swain, Clyde Cook, Hank Mann and Jimmy Finlayson. As the heroine and the hero are busy being pursued by the villain they are unable to be present.



## *Engineers Convene at Night So Workers May Be Present*

THE tentative program for the spring meeting of the Society of Motion Picture Engineers to be held in Hollywood, May 25 to 29, just announced by W. C. Kunzmann, chairman of the convention committee, shows that every effort has been made to allow eastern members to see as much of the studios as possible and also to permit the studio workers to attend meetings without interfering with their regular work.

Only one afternoon session will be devoted to papers, while the three others will be given over to trips to studios and other points of interest. Two technical meetings will be held at night so that studio workers may attend.

The banquet will be held Wednesday evening in the Hotel Roosevelt, convention headquarters. All technical sessions will be held at the American Legion Auditorium.

Peter Mole has been appointed chairman of the arrangements committee and a reception committee of twenty will welcome Eastern delegates.

One of the features of the meeting will be an exhibit of new equipment developed in the last year. From the number of manufacturers who will display equipment an exhibit of unusual interest is assured.

# After tests covering two years time

# THE RAYTAR LENS

## is ready for your approval

Now, two years after the completion of the first Raytar Lens (designed under the direction of W. B. Rayton, director of the B. & L. Scientific Bureau), the complete line is ready for distribution. During these two years the lens has been subjected to exhaustive laboratory tests much more exacting than the actual requirements of the studio.

These tests prove that no competing lens equals it in the even definition it produces over the whole picture area. The results of these tests supplemented by the enthusiastic approval of users whom we have been able to contact directly, abundantly justify us in announcing them to the Cinematographers backed by the full B. & L. guarantee as to quality and performance.

### Positive Focus

Sharp definition and positive focus are characteristic of the Raytar. The point of focus is very definite and a slight adjustment in either direction shows the image to be distinctly out of focus. Hence there is no uncertainty and an exact focus is easily obtained.

### Glass That Will Not Tarnish

The Raytar is made from glass developed and made in the Bausch & Lomb glass plant and it will not tarnish or discolor. Rigid tests over a three-year period confirm this statement.

### Fully Corrected

These lenses are fully corrected and perform equally well with arc or incandescent illumination and with orthochromatic, panchromatic or high speed film.

### The Mountings

Special attention has been given to the accuracy and mechanical construction of the mountings and they will stand up under more abuse than they would ordinarily be expected to endure.

### Speed and Focal Lengths

Lenses of the following speeds and focal lengths are now in stock:

| | |
|---|---|
| f2:3 | 35 mm |
| | 40 mm |
| | 50 mm |
| | 75 mm |
| | 100 mm |
| f2:7 | 152 mm |

The above statements are made only after the most severe tests and can be confirmed and substantiated. You are invited to try the RAYTAR.

# Bausch & Lomb Optical Co.

ROCHESTER, N. Y.

# Condolences to the Harry Warners from International Photographers



*Lewis Warner*

## Resolution

**Whereas**, the officers and members of International Photographers, Local 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, having learned with deep regret of the untimely passing of Lewis Warner, only son of Harry M. Warner, it is hereby

Resolved, by the Executive Board of this organization, that the sympathy of our members be extended to the father and mother in their great bereavement over the loss of this son at the doorway of a career which his associates had every reason to believe would be of large scope and usefulness; and be it further

Resolved, that a copy of this resolution be forwarded to Mr. Warner, with whom during the past two decades many of our cameramen have been closely affiliated; and that a copy be spread upon the minutes and also be printed in the next issue of the International Photographer.

### *Engineers to Hold Session on Photography in Color*

DR. C. E. K. MEES, director of research, Eastman Kodak Company, and acknowledged to be one of the foremost authorities on photography, has just accepted an invitation to preside at a special color photography session to be held during the Society of Motion Picture Engineers' Spring Meeting in Hollywood, May 25 to 29.

At this session a number of papers will be given by leading authorities and specialists in the various color processes, and outstanding examples of color photography will be shown.

Special sessions also will be devoted to sound recording, studio practice and film characteristics and processing. According to O. M. Glunt, chairman of the papers committee, leading authorities in each of these fields have been secured to give papers and demonstrations. What is expected to be of unusual interest for the sound recording session will be the showing of outstanding examples of recording which have been produced in a number of the studios in the last few months.

### *Los Angeles Camera Club Moves to Larger Quarters*

THE Los Angeles Camera Club is moving May 1 from its quarters at Third and Spring to 2504 West Seventh Street, near Westlake Park. In its new home the club will have a laboratory and projection room, portrait room, two enlarging rooms, two printing, two dark rooms for negative development, and work rooms for finishing. The equipment will be modern throughout.

The club also is the possessor of a library on art and photography. All members of the I. A. T. S. E. are invited to attend the meetings of the club, which are held on Thursday evenings. At the present time there are 125 members, with 100 applications pending. These latter will be acted upon by the club immediately following its occupancy of its new quarters. The local club is a member of the American Association of Camera Clubs.

### *Stuber and Mees to Coast*

W. G. Stuber, president of the Eastman Company, and Dr. C. E. K. Mees, chief of the Eastman research department, will leave Rochester May 14 for the west coast, arriving there four days later. The president will be in Los Angeles for a week. It is his first visit in two years.

Dr. Mees will be in Hollywood for the Engineers' convention, the sessions of which will run from May 25 to 29. It is Dr. Mees' first west coast visit in four years.

### *Death of Edward Bader*

Edward Bader, father of Walter Bader and father-in-law of Ben Reynolds, both of the International Photographers, passed away March 27.

# THE FEARLESS CAMERA CO.

## *Announces...*

## A new Magazine Adapter for Bi pack color photography and process shots.

The Dual magazine adapter is built for Mitchell, Bell & Howell and Fearless Cameras.

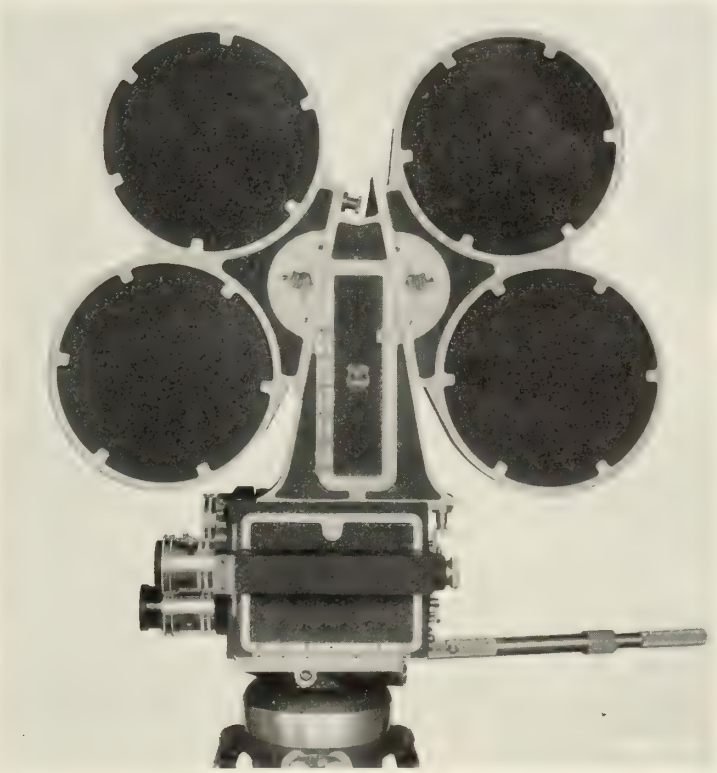


Illustration shows new Fearless Camera arranged for color. Price of adapters: $200 for 1000 foot Magazines; $150 for 400 foot Magazines

The Fearless Camera Priced at $4000 Complete for either 35 or 50 mm. film.

**Equipment Consists of**

Camera and Case, Fearless Friction Head Tripod, Matte Box and Filter Holder, Fearless Synchronous Motor, Fearless Motor Adapter and Clutch Combination, 2-Magazine Cases, 4 Fearless Film Magazines (1000 foot), 4 "Hugo Meyer" Lenses

1. Saves costs of special magazines.
2. Made for Mitchell, Bell & Howell and Fearless cameras.
3. Enables every cameraman to make Multicolor negatives.
4. Saves time and space.
5. Uses standard magazines.
6. Ball bearing construction. Eliminates trouble and buckles.
7. Finest workmanship and material throughout.

THE NEW FEARLESS CAMERA IS

1. A universal camera for both 35 or 50 mm. film.
2. Built for colorwork.
3. Is silent and requires no booth.
4. Ball bearing throughout.
5. The only camera built with all working parts enclosed and running in oil.

# THE FEARLESS CAMERA CO.

Phone GRanite 7111

7160 SANTA MONICA BLVD. HOLLYWOOD, CALIF.

A SUBSIDIARY OF THE GENERAL THEATRE EQUIPT. CORP.




"SOMETHING NEW"

# A REMARKABLE NEGATIVE FILM

NOW you can have from two to three times the speed of ordinary negative, especially under Mazda lights . . . greater exposure and developing latitude . . . unexcelled color balance . . . every other quality essential to the finest sound pictures, including typical Eastman uniformity . . . at no increase in cost. Every test, in the laboratory, in the studio, on the lot, confirms the belief that Eastman *Super-Sensitive* Panchromatic Negative, *Type 2,* is the most remarkable negative emulsion ever offered the camera man. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*

Panchromatic Negative, *Type 2*







# *Rose Takes His Camera Into Local Beauty Spots*



*Jackson J. Rose*

IT may be true a prophet is not without honor except in his own country. And most true it is that a photographer in search of a subject sees beauty and charm in a country or a town other than his own. In other words it is the natural thing that familiarity shall breed indifference even if it do not reach the dignity of contempt.

Jackson J. Rose, one of the early members of the International Photographers, while between pictures was seized with the thought that within the boundaries of some of Los Angeles parks there might be found spots as yet unsighted by the many hunters for photographic gems.

One of the first of the locations sought by Mr. Rose was Lafayette Park, ranging between Sixth and Seventh streets and forming the terminus from which the majestic Wilshire Boulevard starts on its approximate fifteen mile crow's flight to the sea. From the eastern side of the park a few minutes'





rive lands one in the center of the busy business district f Los Angeles.

Possibly no park in Los Angeles affords such a striking ontrast with its immediate surroundings as does Lafayette, hown in the photograph in the lower right-hand corner of he preceding page. Mirrorlike pools reflect the heavy foli-ge of the trees which in turn provides shade for graveled valks.

Directly overhead is a glimpse of Hollenbeck Park, at East Fourth street and Boyle Heights, just outside the business istrict on the south.

To the right of the latter picture is what Mr. Rose has amed "Sunlit Shadows." It was photographed near the icnic grounds in Griffith Park, those four thousand acres f mountain and valley and plain which with the exception of he beaches form the principal within-the-city playground for he residents permanent and temporary of Los Angeles.

Below is one of the drives near the picnic grounds in Griffith. The road leads to the famous Griffith Park golf ourse, one of the most popular recreation spots in the city.

The upper left panel brings us to one of the beauty spots f Los Angeles. It is a lesser known area paralleling for a alf mile on the west the prolongation of the Western avenue ntrance to the park. The gardeners have constructed or erhaps preserved and enhanced a jungle-like glen of brook nd fern and rock and log and tree, interlaced with graveled valk, such, for example, as we see below.

In the lower picture of the right-hand panel will be found nother shot in this same half mile of beauty, a visit to which well will repay either visitor or resident.

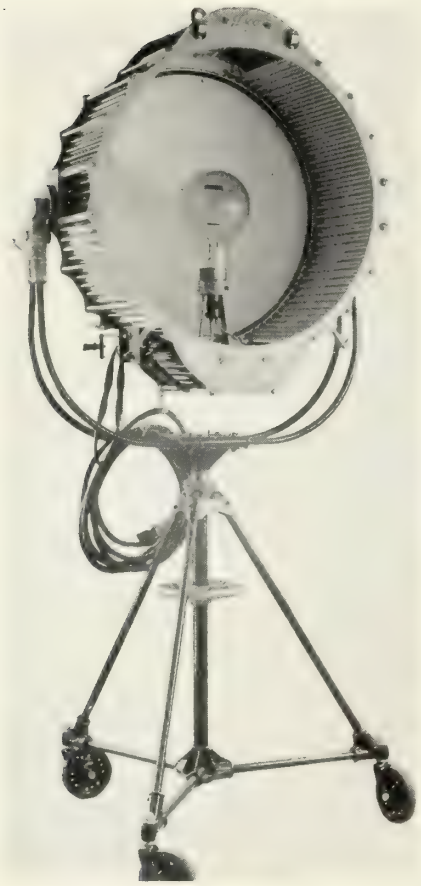
In the upper half of the right-hand panel is a reproduction f some gnarled old-timers found near the zoo in the north-rn part of Griffith Park.







# Relieving Excessive Production Costs



CONSISTENTLY striving to anticipate as well as to meet the demands of advanced motion picture production, Laco Lites continue to contribute to the motion picture industry countless incandescent lighting features developed and produced at considerable cost after long-time tests—with intensive study given to the requisites of modern production—features that in their proven indispensability to the industry relieve the motion picture producer of necessity for experimental work which greatly adds to his costs.

These important Laco Lite developments are protected both here and abroad by Lakin Corporation—a manifestation of pride for a product that today is recognized as the utmost in studio lighting equipment.

*"If it's not a Laco it's not silent!"*

LAKIN CORPORATION

1707 Naud Street Los Angeles, California CApitol 14118

# Cream o' th' Stills



*If you would start the summer right come into Coachella Valley with Shirley Martin—assuming of course you are strong on heat. If at all susceptible to the effects of a rising thermometer better make the date for January*

# Cream o' th' Stills



*With Chief Photographer J. M. F. Haase, U.S.N., look down upon the ice-capped summit of Mount Fairweather, Alaska, the first close-up camera record of this elevation of 15,360 feet. Not even fur-lined suits, chamois face masks, double gloves and fleece-lined moccasins over boots could stop the unspeakable cold*



*"Merced River Rapids" is the best information obtainable from Les Rowley regarding this interesting shot of tumbling water —a teaser to a man who owns a pair of hip boots and a fishin' pole*

# Cream o' th' Stills



*If you have sufficiently recovered from the chill of that Alaskan summit take a peek at the power schooner Eloria frozen in plenty near Flaxman Island in the Arctic Ocean. Will E. Hudson of Pathe News tells us just this and not another word, but his picture speaks volumes*



*What press agents these photographers are—not! Oliver Sigurdson goes so far as to stamp his name on the back of the original of this picture, leaving it to the imagination of the editor. Well, it looks like one of those impromptu cabins we used to see in the Bronco Billy westerns—and maybe it is*

# Cream o' th' Stills



*Mack Elliott gives us a flash of the Big Tree Grove at Wawona, California. The deep calm of the sylvan setting has settled down upon the tempestuous Lupe and the temperamental Rin Tin Tin, the former seated upon a chair that has been rooted to the spot for thousands of years*

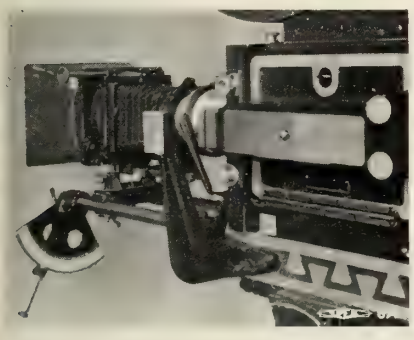
# "HOT POINTS"

## CONDUCTED BY MAURICE KAINS

SINCE there still is considerable controversy among assistant cameramen regarding their choice of studios, systems and equipment, let me speak my mind on the subject right here and now. By actual experience in almost all of the studios I find that the equipment in use by the Fox organization is the most portable, the least complicated and requires less time in changing set-ups.

Its most competent corps of camera machinists is ever devising new and better equipment or is servicing the outfits to perfection. Here is, for example, a most clever and efficient follow-focus device which is simplicity itself.

The accompanying photograph



*Follow Focus Device*

needs almost no explanation. It is the product of Grover Laube, who is in charge of the camera research department, and his associates, Charles J. McGraw and Charles M. Miller. These men deserve our congratulations for this progressive step.

Each lens mount is fitted with a little knob over which a snap socket fits snugly. This eliminates the loose play or back lash of gears. The socket is part of an arm which is connected to another arm by means of a snap socket at a lower point. This second arm runs directly through the entire length of the interior of the iris rod, where it is out of the way. A quadrant is affixed to the end of the iris arm and can be adjusted at any desired angle and then clamped.

### Quickly Dismounted

Various engraved calibrated celluloid strips fit into a curved slot on the quadrant and correspond precisely to the lens in use. A handle with pointer completes the accessory. It can be locked at any point. In shots where the follow focus is not required, the snap socket arm is quickly detached from the lens. The whole device comes apart in a second. Its most attractive feature, however, is this:

In watching the action it is not necesary to turn the head away from the action to look at the calibrations, and the lens stop cannot become accidentally disturbed.

Mr. Laube also has used a flexible cable for operating the device in cases where the assistant could not be close to the lens.

Note the large finder bracket enables the camera cover to clear the equipment nicely.

### Measuring Short Ends

"Imagine my embarrassment" . . . . "We ran out of film on that shot" . . . . "It was the loader's fault" . . . . "He didn't have the correct footage marked on that short end."

And so we find a device in use at Technicolor which eliminates that "take a chancey" feeling.

It is a shoe salesman's measuring rule converted to show the exact number of feet in a roll of film of any size up to a thousand feet, to be employed in cases where only one size of spool is used. The photograph tells the story.

One studio uses a pair of calibrated calipers for measuring from the inside of the roll to the outside diameter. The spool is first partially removed.

Another studio uses a weighing scale and measures the footage exactly by the weight of the film. Now that faster film is coming in we'll probably have to use less light in the darkroom, which may necessitate a change in your methods of determining exact footage of short ends. Take your choice!

Come on, fellows, send in some "Hot Points" and help a fellow out. I ran dry for a long time.



*Device for Measuring Short Lengths*

### *Columbia Buys Caves Film*

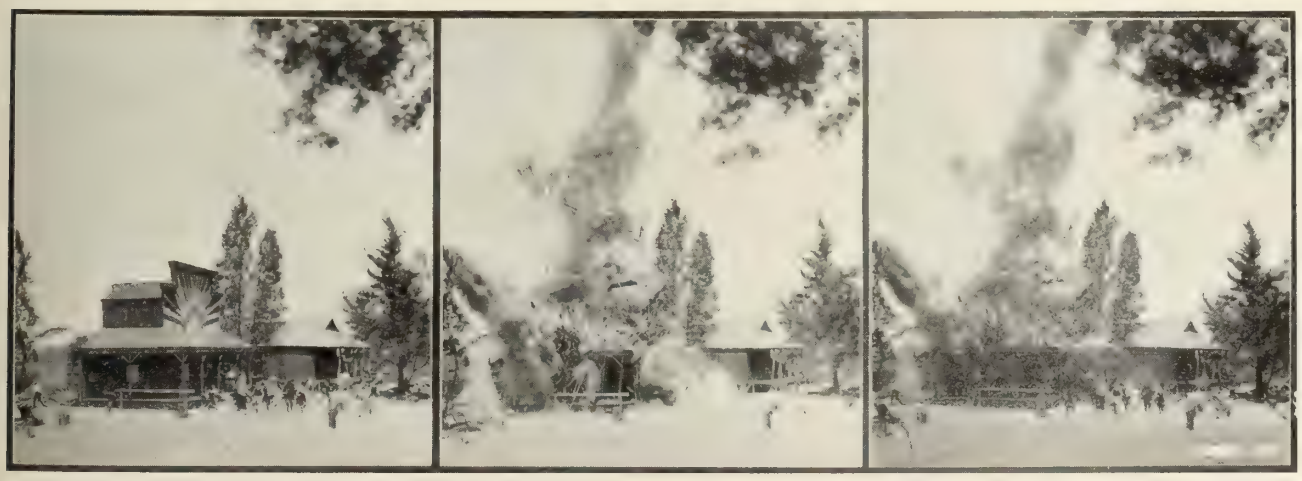
Elmer G. Dyer has sold to Columbia Pictures the two-reel subject of the Carlsbad Caves in New Mexico. Aided by Hatto Tappenbeck the photographer took many shots from the mountains covering the caverns, showing the heavy banks of clouds the vapors of which were responsible for the remarkable formations inside the caves.

The two men with their equipment penetrated to the floor of the caverns 800 feet below the surface.

### *Double Exposure*

Motorized Policeman—How did this accident happen?

Motorized Inebriate — Hic—I saw two bridges—hic—musta ran over the wrong one.



*Mickey Marigold brings in these stills in illustration of the manner in which directors secure explosion shots. The picture on the left first was taken, then the second and then one was printed over the other. The finished result is shown in the picture on the right*

### *Engineers Name Groups to Study Projection Practice*

THE Society of Motion Picture Engineers has begun a specialized study in all phases of motion picture projection and has appointed three separate committees to carry out the work.

The committees consist of projection practice, projection theory, and projection screens, with H. Rubin, W. B. Rayton and S. K. Wolf acting as chairman of each committee respectively.

The projection practice committee is dealing with problems such as the ideal layout of the projection room and is collaborating with theatre architects to insure the most satisfactory location of the projection room.

Other problems under investigation are projection room routine and maintenance, monitoring and control of sound in the theatre, improvements in projector design and accessories, film buckle, prevention of film mutilation, and fire prevention.

The projection theory committee is making studies of the optical system of the projector, methods of diminishing eye strain, projectors with optical intermittents, and rear screen projection.

The projection screens committee is assembling data concerning the optical and acoustical characteristics of screens, and from these data will make recommendations to the standards committee of the society on a standard of screen intensity.

### *Curtis After Hole in One Returns to Rochester Home*

Edward P. (Ted) Curtis, sales manager of the motion picture division of the Eastman Kodak Company, left Hollywood for Rochester April 27. Mr. Curtis has been in Hollywood since January 14, and during his stay has bought a home in Beverly Hills. It is his intention to live on the west coast at least four months in each year.

Whether Mr. Curtis' return to Rochester was hastened in any manner by an adventure experienced by him on April 18 is not definitely known by his friends.

On the day mentioned Mr. Curtis from the tee of the fourth hole at the Riviera Club smacked a ball on to the green for a hole in one. The distance is 225 yards and the green is so fortified in front by traps it was necessary to plant the ball on the green to accomplish the feat.

It is the golfer's first hole in one, and an achievement not only to write home about but one really justifying a personal delivery of the message.

### *Local 683 Will Fight for Loving Cup on Golf Links*

OF INTEREST to all film technicians members of Local 683, I.A.T.S.E., will be the golf tournament to be held by that organization at Sunset Fields, Course No. 2, May 24.

The arrangements committee is T. C. Bryan, Harry Low, Charles Dexter, James Bray, Robert Shaw, Harold Palmer, Julius Cindrich and Norman Carlin.

A handsome loving cup and other prizes will be awarded to the winners.

Business Representative Karl Kountz will answer all inquiries at the organization's office, 1605 North Cahuenga Avenue, Room 14.

### *Len Powers Directs Monks in First "Coo-Coo Capers"*

LEN POWERS of the International Photographers has directed "His Gal," first of the Coo-Coo Capers Series. The entire cast is composed of monkeys. To be sure these do lean on humans for the dialogue, which was written by Al Martin. Courtis Mick and Ernie Kline wrote the story. Hap Depew photographed the picture, Dean Daily assisting.

The subject was previewed at the Belmont early in April and made a good impression. Especially responsive to the dialogue and the gymnastics were the youngsters; they were far more interested in what the similans did than in what they presumably were saying.

Peggy, the chorus girl, says she joined the movies because on her last job as an artist's model she made only a bare living.

### *Cameramen Agree Blimps Are Objectionable On Set*

SIXTY first cameramen, representing all Hollywood studios, replied to the questionnaire on camera silencing sent out by the Academy in March. Of the replies 91 per cent advocate strong efforts toward the development of cameras which will not require blimps or covers.

The weight of the blimps in use was condemned by 90 per cent of the replies, and the bulk by 87 per cent. Over half said the blimps made focusing difficult and 73 per cent said they crowded the sets uncomfortably on close-ups. Practically every type of camera cover in use in Hollywood was criticised for one or more of these reasons.

At the meeting of the producers-technicians committee April 16 it was resolved to bring this situation to the attention of the camera manufacturers and inquire what efforts are being made toward the production of a silent camera. The committee will offer to have studio experts confer with the manufacturers.

The committee expressed its appreciation of the cooperation of the cameramen.

The questionnaire also inquired the effects of directional microphone devices (concentrators, ribbon microphones, etc.), and also of "noiseless recording" systems. The replies, however, revealed that too few cameramen have worked with any of these devices to permit generalization as to their effects.

Several leading cameramen expressed the opinion that the development of adequate concentrators would reduce the importance of silencing the camera.

### *Kling Does It Again*

Clifton L. Kling has gone and done it again. The still which served as copy for the front cover of the March International Photographer has been selected by Screenland for May as "the most beautiful still of the month." The picture was taken for M-G-M's "Shipmates." This award to Mr. Kling makes the eighth he has received from Screenland in an even two years.


ELMER G. DYER

*Photographer of Aerial Shots On*

DIRIGIBLE

*A Columbia Production*

HE8116 HE1128

# Dirt and Scratches

CONDUCTED BY IRA HOKE

***Alas, Poor Yorick***

Where is the tragedian of yesteryear whose life ambition was to play a role from the pen of the Immortal Bard? Certainly he is not to be found on Hollywood Boulevard, as is witnessed by this scrap of conversation overheard on that famous thoroughfare.

"Would you like to play Hamlet?" queried the Variety reporter.

"Not unless he'd give me a stroke a hole," countered the veteran actor.

—: :—

***Fiend for Exercise***

Strolling down Cahuenga Avenue—Letter carrier coming out of tennis shop proudly examining a new tennis racquet.

—: :—

***Meow***

The cameraman had been annoyed all day by a chorus girl who persisted in asking questions about every conceivable part of the equipment. At length in desperation the cameraman blurted out:

"Miss, don't you know that curiosity once killed a cat?"

"Is that so?" asked the chorine, "What did the cat want to know?"

—: :—

***Keewee***

Cameraman—You sure had me scared the way you were flying that ship around—that's the first time I ever flew.

Aviator—I know just how you feel, sir; that's the first time I ever flew one.

—: :—

***Wasted Effort***

The movie company was making a sea story on the old Norwall in the Catalina channel. During the lunch hour an unusually high sea washed the efficiency man overboard. He was rescued by a wide-awake propertyman.

"What can I do to reward you, my friend?" said the efficiency expert coughing up a goodly amount of channel water.

"The best way," answered the propertyman, "is to say nothing about it. If the rest of the company knew I pulled you out they'd chuck me in."

—: :—

***Oh, Gosh! Oh, Gee!***

Lab man—I get a kick every time I kiss Betty, the cutter girl.

Cameraman (absently)'--She doesn't object to me.

—: :—

***Silent Production***

Second Cameraman—My wife doesn't speak to me for days.

First Cameraman—What's the idea?

Second Cameraman—I'll sell it to you for fifty dollars.

—: :—

***Traveling Salesman***

A clergyman was sitting at the same restaurant table with a stranger. He spread a plentiful layer of sauce over the steak, then passed the bottle to the stranger, who tried it sparingly and gasped:

"I suppose you preach Hell-fire and damnation?"

"Why, of course," answered the clergyman.

"Well," replied the other, "you're the first parson I've found who took his samples with him."

—: :—

***Dawn in Hollywood***

A well lit actor banged lustily on the last door down the hall.

"Shay, is this Billy Bing's apartment?"

"Yes, what do you want?"

"Well, will you pleash come down and pick out Billy so the rest of us can go home?"

—: :—

***Seventeen's a Crowd***

A Beverly Hills society woman wrote to a movie director: "Mrs. J. Bentley Manners requests the pleasure of Mr. Donleigh's company at dinner on April 10th."

The following day she received this note of acceptance: "With the exception of the mixer and the chief electrician, who have to double on another unit, Mr. Donleigh's company accepts with pleasure Mrs. Bentley Manners' invitation for April 10th."

—: :—

***Secret Formula***

A certain Scotch cameraman who is addicted to amateur photography recently went to the Braun Corporation to get an empty bottle. Selecting one that suited his purpose, he asked the price.

"If you just want the bottle we charge 25 cents," said the clerk, "but if you want something in it we don't charge for the bottle."

"That's fair enough," said the cameraman, "put in a cork."

—: :—

***Light Housekeeping***

"George, George," screamed the sweet young wife, "baby has swallowed all the matches. Oh, George, what shall I do?"

"Here, try my cigarette lighter." answered the nonchalant George.

—: :—

***Appropriate***

Why did Smith name his baby "Bill"?

Because he arrived on the first of the month.

—: :—

***No Foolin'?***

Second—Yep, times have changed.

Assistant—Zat so?

First—You bet. It used to be that when a man was run down he took a tonic. Now he takes an ambulance.

—: :—

***Historical Note***

Swimming did not become a national pastime in Scotland until the invention of toll bridges.

## *This Super Sensible Film Thing Has Ikari Kardi Utterly Desolated*

Hon. Howard Hurd & Brother, Business Representative Location 659.
Dear Mr. & Sir:

As I am Japanese assistant cameraman and a green ticket member of Location 659, I bow in my middle to you in greeting.

I have much reading on the subject of Super Sensible film being made by Hon. DuPont and Hon. Eastman. After absorbing into my knowledge many gammas, balances, longitudes and SPEED, I am writing in letter to you this question for a puzzle.

Directions for loading this super film are as follows:

1. "Load in complete darkness."

Now, Hon. Mr. Hurd, I desire to impart to my memory how dark is "complete." Because this new film is so very sensible to the least light I have entertainments of fear and misgiving about opening tin cans in ordinary dark room. Is it necessary to render the darkness in my dark room a very dark black darkness before opening cans? If so, how can it be?

Hon. Sir, I would depreciate a careful answer as I realize loading must be done in sufficient darkness that a double exposure of my face does not appear on this very rapid film along with artistic interruptions placed thereon by my Hon. 1st cameraman. Otherwise my face will be double-exposed upon the out-of-working list also.

Hoping you are same,

Fraternally yours,

IKARI KARDI.









*Esselle Parichy*

# *With His C*
# *Parichy V*

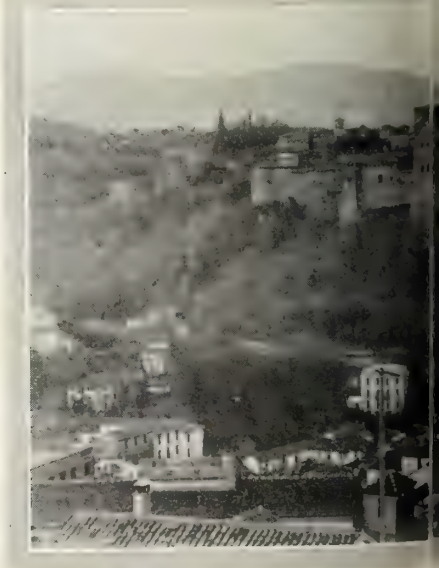
By ES

TODAY in Andalusian Spain there still remains a sleeping city unspoiled by the onrush of a commercial world, where no gigantic Neon lights blaze brilliant benedictions on her mediaeval, evening skies. This city is Granada, the traditions of which are mellow with age, and old customs survive and gem with vivid reflections from the highly polished civilization of the Moor, who left his imprint down the Steps of Time.

The high serpentining Sierra Nevadas in their perpetual mantle

*Upper row, reading from le right:*
*The Gate of Justice . . . the portal of the Alhambra.*
*The Court of Lions in the Alha at Granada, where gory scen foul butchery and fla sword were enacted.*
*The Court of Canal—with closely cropped hedge mir in the canal below.*
*Center row:*
*One of the picturesque guar the Alhambra at Granada.*









# and Pen
# ld Granada

CHY

*rish window in one of the ts of the Alhambra.*
*row:*
*f the winding trails in the ntainside descending the Al- mbra Hill.*
*Alhambra at Granada, the ited magnificence and grim rbidding walls of which com- nd the city below.*
*untain at the Gate of Justice e Alhambra at Granada, de- cting the three rivers of anada.*

of white form the backdrop of Granada's stage. Off in the distance is Boabdil's "Hill of Tears," and below the airy heights shrouded in purple, red and green draperies nestles this quaint City of the Pomegranate with its fountains and orange-bordered paths.

The undulating hills form a huge amphitheater dotted with the whitewashed walls and red tile roofs of humble abodes; down through green fringed cavities murmuring waters tumble to cool the aromatic fragrance of small patios, where solemn eyed inhabitants dream through chiffon shadows of a lazy topaz sun, while lovely days and the breathless beauty

(Continued on Page 32)







# Looking In on Just a Few New Ones

By GEORGE BLAISDELL

## LADIES' MAN

*Victor Milner, Cameraman*

PARAMOUNT production chiefs are to be congratulated on the possession of sufficient sand to allow a story to run its logical course, even to an "unhappy ending," as the strange expression goes. This, being interpreted for the benefit of those untouched by amusement traditions, means a tragedy, and in this instance the death of the chief character in the story. It is truly a surprise finish, partly perhaps because the more or less seasoned picturegoer has been trained to expect anything before the death of the first character in a story.



*Victor Milner*

"Ladies' Man" is a good picture, especially on the side of the dialogue, which is of the ultra-smart type. There is every reason it should be so, seeing that the production was adapted from Rupert Hughes' novel of the same name. Herman J. Mankiewicz is responsible for the screen play.

Under the direction of Lothar Mendes the story from the drop of the hat takes on a touch of distinction, like unto that of a cleverly conceived and executed stage play about people of means and education and especially of keen wits.

One of the toughest handicaps to be overcome by the finished product is its title, redolent of some sweet-scented exotic not exactly filled with appeal for the average male person. The completed product is quite to the contrary, and in this respect a pleasant surprise. The average male is likely to find William Powell's characterization such that strange as it may seem in many respects it might qualify as that of a "regular guy," one whose death under such circumstances would be regrettable.

The picture is notable for several particularly strong individual interpretations. Olive Tell as the matron with a busy husband and who falls in love with the ladies' man and who gives him her jewelry along with her affection has a part that ranks at the top in interest and dramatic importance.

Carole Lombard as the daughter of this matron, also so madly in love with the hero that like her mother she is ready to kill him rather than see him fall into the arms of another woman, mingles a bit of comedy in her characterization that proves strongly dramatic at times. She plays a perfect souse, of the crying and fighting kind, one that will stand out.

Kay Francis as the woman selected by the hero when it comes to marrying has little to do in the first half of the picture but has abundant opportunity as the tale nears its end. Hers is a fine performance, as with such a role it is bound to be.

Gilbert Emery has the part of the business man too much absorbed in moneymaking to dance attendance upon his wife's social engagements, the man who at the end when he learns his wife and his daughter each intends to kill Darricott decides to take that duty upon himself and spare them the task. It is a thrilling finish, with the drop of the victim over the balcony to the pavement.

The production is given the advantage of noiseless recording. As the staffs progress in experience with this new device the contrast between pictures of the present and the recent past is most striking.

Much care and expense have been lavished on the making of the picture, which will qualify as high class in all departments.

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## KICK IN

*Victor Milner, Cameraman*

THERE are thrilling moments in Paramount's "Kick In," starring Clara Bow. It just happens that Bartlett Cormack so adapted the play by Willard Mack that the burden of the work falls not on the billed chief player but on Regis Toomey mainly and Wynne Gibson in a lesser degree.

Toomey carries the burden easily and to the entire satisfaction of those who admire thoughtful acting. Miss Gibson's Myrtle, wife of a wounded and dying burglar, is a pathetic figure, one commanding deep sympathy. James Murray is the husband.

Donald Crisp is the irritated head of the police board, caught between the rage of the district attorney when the family jewels are stolen and the sneers of the public. Paul Hurst is an unscrupulous detective who gets a smack behind the ear with the flat of a pistol in the hand of the heroine when he double crosses that young woman and her husband.

Juliette Compton contributes an entertaining bit in the role of a successful underworld character who maintains her poise in the face of a severe police grilling. Leslie Fenton has a tough part as a dope fiend brother of the heroine.

It is a good cast Director Richard Wallace has selected to fortify Miss Bow, who is not called upon to display any large dramatic effort. The role is a serious one, to be sure, a departure from the frivolous kind that have gone before. It is likely a forerunner of a different note in the Bow pictures—an intimation that hereafter she will be seen in pictures carrying real entertainment with a background of drama that will be intrusted to players especially qualified to transfer it properly to the screen.

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## FATHER'S SON

*Art Miller, Cameraman*

NOT to be outdone by Paramount with its boyhood stories of "Tom Sawyer" and "Skippy" First National steps into the ring with "Father's Son." The Burbank production staff has done a commendable piece of work. In the first place it has rested its case upon a rarely simple story; and it has not cheapened it by slipping into the trap made ready to hand by the story—of building a romance between the doctor friend of the boy and his mother separated from the father.



*Art Miller*

The sequence or series of sequences remained untainted, as wholesome as any one might wish. The friendship between the doctor, finely played by John Halliday, and the boy continued, one of the finest phases of the tale.

Leon Janney is Bill, the hero of this everyday story of a boy who in spite of his multiplied seeming misbehavior somehow always follows the lines you personally would select were you for the moment his guide and mentor.

Lewis Stone is the father, an everyday sort of father, too. There is nothing exaggerated about the characterization. Ask any boy his opinion of the father he sees on the screen and its better than an even wager he will offer to swap with Bill. In fact, Stone's characterization is another one of the factors of the story that give it added value. The subject has unquestioned strength without resort to any kind of exaggeration or of what may be described as harsh discipline.

The third member of this family circle is Irene Rich—and how without apparent effort does she fit into her appointed place! That place is the feminine head of what in many respects is an ideal American family—in the bearing of its members one to the other, in the niceties as well as the plainer duties of home life.

Because that harmony is not quite 100 percent is the reason for the story. The inharmonious element as we see it is the inability of the father quite to catch the spirit of boyhood. In his lonely life following the reluctant but determined separation of the mother with the son he gropes, ineffectively at first, for the path that will lead him to a family not only reunited but tranquil.

The drama that rides on these scenes more sombre in tone is of suf-

ficient power to constitute this story of Tarkington's one of the best the screen has known not for sons primarily but rather for fathers. In fact, it well might have been titled "Son's Father."

William Beaudine directed the production from the adaptation, continuity and added dialogue of Hope Loring—a most creditable achievement on the part of both.

## GUN SMOKE

*Archie J. Stout, Cameraman*

HOW the man of the range would combat the gang killer of the East is rather convincingly outlined by Grover Jones and William McNutt in Paramount's "Gun Smoke," directed by Edward Sloman. It is not exactly clear how this mountain railroad town is unable to get word through to the outside when its inhabitants are held under the lash of gunmen from the eastern part of the country, but if we overlook that point the remainder of the story is not hard to take. On the contrary it is distinctly interesting.



*Archie J. Stout*

Richard Arlen is featured as the head of the crew of wild horse hunters who comes to grips with Kedge Darvis, leader of the killers, played by William Boyd. The object of the difference is the attention of Sue Vancey, a rather colorless part rather colorlessly played by Mary Brian.

The quartet that constitutes the show is composed of Arlen and Boyd for one-half and Eugene Pallette and Louise Fazenda for the other. The latter pair is a rare team, either singly or doubly measurably qualifying under the abused "inimitable."

Others substantially lift the story on its characterization side. There are Charles Winninger as Tack and Willie Fung as John the Chinese cook and William V. Mong as Strike Jackson.

The opening of the story is a sidewalk murder committed by a quartet of automobile killers, who following the commission of the crime take the train for the west to "cool off." Response to a booster ad has opened the gates of Bunston for them—wide. They are "big men."

The jam starts following the discovery of gold by Strike, when the easterners send home for more men and sew up the town while they get away with the gold. When the returned wild horse hunters hear of the situation things start moving.

Dependence is placed not alone upon markmanship. There are accessory aids such as rolling bolders into the ranks of the frightened refugee plunderers or by diverting the course of a group of panicky wild horses into the same trail as that occupied by Darvis and his followers.

There may be plenty of dialogue in the story, but also there is an abundance of action. In fact, in spite of the dialogue, it is a motion picture of the old regime, and a real western at that. It ought to be, seeing that one of the writers of the tale, Grover Jones, for many years found this brand of stories proving to be the chief source of his ham and eggs.

Those who are surfeited with conversazioni, or gabfests if you will, behind three walls will find welcome relief in a breath of mountain air where tremulously and maybe badly broadened As are burned with the prairie chips.

## CITY STREETS

*Lee Garmes, Cameraman*

BOX office sticks out all over Paramount's "City Streets." Whether you like the underworld rough stuff or not there is here stark melodrama that will stir your blood. You may enter upon the picture in an indifferent mood, in a hostile one, even. You may have in your own way and after your own dumb fashion sort of sized up the new femme featured lead and decided you still remained to be shown.



*Lee Garmes*

It is just about at this point the illusion takes command of the brain cells. When following the conclusion of the smashing penultimate sequence you gradually get yourself together you realize your first impression reflected no credit on your selective or judicial capacity.

You have reached the conclusion that Paramount may have in its mitt a picture worth so near seven figures that what it falls short of that sum will be negligible.

Gary Cooper comes out of the realm of the western or outdoor picture to step into a tale based on the beer racket, a general screen background not calculated to call for three approving cheers on the part of the average adult citizen.

But behind the gripping story provided by Dashiell Hammett, adapted by Max Marcin, put into continuity by Oliver H. P. Garrett, and directed by Rouben Mamoulian, there rides such an abundance of elemental appeal any thought of breaking new ground is forgotten. Then again as a sort of preparatory course as it were players in western subjects acquire an acquaintance with firearms.

Possibly the major interest in the production on the part of the average picturegoer is the impression registered by Sylvia Sidney, an impression handicapped at the start by the seemingly flossy and stagey alliteration of the new name.

There can be no question the newcomer plays her part—a hard one, that of a woman surrounded by racketeers and subject to their murderous orders. So well does she play it there is a not unnatural interest as to how convincing the young woman also might be in a more softly feminine role.

Paul Lukas is cast as a Capone. With him as associates are William Boyd, Guy Kibbee and Stanley Fields. Wynne Gibson as Agnes, the favorite of the gang leader discarded for a new face, is given plenty to do—and well does it.

The high spots of a fast-moving picture are the closing scenes, those in which the chief character "takes for a ride" three leading racketeers. Reversing the usual procedure, as the layman visualizes it, the three occupy the rear seat in a machine, but their ready weapons are useless. If they are brought into play the five persons in the car will be destroyed as the machine leaves the road. It is a hair-raising sequence, dodging railroad trains and negotiating beetling switchbacks.

"City Streets" is tall melodrama.

## A CONNECTICUT YANKEE

*Ernest Palmer, Cameraman*

WHETHER or not "A Connecticut Yankee" owes more of its paternity to Will Rogers than to Mark Twain has nothing to do with the issue of whether or not it turned out to be a good picture. And there is likely to be general agreement that it did. One of the outstanding sequences in the production is lifted by a Rogers touch, that of the tournament, a spectacle as well as a drama with a comedy angle. After Hank the Sir Boss is lifted armor and all on to his horse he uncovers a lariat with which he proposes to combat the knight Sagramor, a well played characterization credited to Mitchell Harris. The screened result may not be so funny in London, but it surely was a scream in Los Angeles. The knight with his "pig-sticking" lance had not a chance.



*Ernest Palmer*

The entertainment quality of the picture is heavily fortified by the conspicuous presence of William Farnum in the part of King Arthur. This worthy representative of the best on the speaking stage provided a most companionable foil for the rough and ready interpreter of the small town radio announcer, the one heeding all the traditions of the polished actor and the other letting the chips fall where they might. It is a team hard to match.

Many of the scenes take on the proportions of a spectacle. Among these are the tournament already referred to, the mobilization and advance of

*(Continued on Page 30)*

# *In Memoriam*





*Nealson Smith passed away April 10 at his home in Los Angeles. He was 42 years old. Mr. Smith was one of the best known still cameramen in the Hollywood studios, having been equally skilled in work on portraits or on the set. For many years he was employed by Hartsook in his Los Angeles studio. He photographed practically all stills of the late Rudolph Valentino and many of Norma Talmadge. Mr. Smith was a veteran of the late war.*

### *Department of Agriculture Recording Films in Capital*

PRODUCTION of sound pictures has been initiated by the United States Department of Agriculture in its own studio in Washington. A complete RCA Photophone sound-on-film recording system was recently installed by the department's office of motion pictures and the work of scoring lecture pictures is going forward.

The recorder has been installed to run synchronously with projectors equipped for the projection of sound-on-film, so that it can be utilized for scoring existing silent pictures with sound effects or lectures.

One of the films scheduled for conversion is the Indian sign language film the office of motion pictures is making for the Department of the Interior. Major General Hugh L. Scott, retired, will deliver the lecture that is to accompany this film, which is designed to constitute a permanent record of the Indian sign language.

### *Lasher with QRS-De Vry*

The QRS-De Vry Corporation has appointed Phil Lasher, Ltd., as exclusive western distributor, with offices at 300 Seventh street, San Francisco. The company will specialize in motion picture equipment and photographic supplies, dealing in both 16 mm and 35mm equipment, silent and sound with a special department on visual education.

Phil Meisenzahl, who has represented the parent company for the past twelve years, will join the Phil Lasher company May 1. Mr. Meisenzahl will have charge of the southern district.

### *Arnold Heads Cinematographers*

At the annual election of officers of the American Society of Cinematographers, Inc., Hollywood, the following were chosen for the coming year: President, John Arnold; first vice president, Victor Milner; second vice president, John W. Boyle; third vice president, Al Gilks; secretary, William Stull; treasurer, George Schneiderman.

The annual installation banquet was held Monday evening, April 20.

### *Kruse Musician, Too*

J. Henry Kruse, a musically inclined member of 659, has organized the Melodie Club Orchestra. Mr. Kruse specializes with a violin. Recently he arranged the music for the Swedish sequence for Fox's "Women of All Nations."

### *Photophone to Install Three Rear Projection Equipments*

SPECIALLY designed RCA Photophone sound reproducing equipment modified to meet the requirements of rear projection will be installed in the first three of the extensive circuit of theatres to be established in the principal cities of the United States by the Trans-Lux Movies Corporation.

Two of these theatres are to be opened in the Lefcourt building, 1619 Broadway, and the third in 625 Madison avenue, New York.

Rear projection will be employed in all theatres operated by Trans-Lux, Photophone installations being the first in New York City since sound motion pictures were introduced.

Tested in a model theatre installed at the Photophone engineering department in East Twenty-fourth street and employing the new loud speaker and directional baffle, the diffusion of sound by this system was said to have been of exceptional quality and equally diffused throughout the small auditorium.

A number of changes in the Photophone standard small theatre sound equipment were made necessary to meet the demands for rear projection.

# Cream o' th' Stills



*Below the dam at Arrowhead Lake, a matter of eighty miles from Los Angeles and incidentally of a mile in the air, Harry Parsons shows us a picture already framed by Old Mother Nature herself*

# Cream o' th' Stills



*Up in Yosemite National Park Joe Harris makes this striking record of the Full Dome and the Half Dome*



*On the mesa and in the valley near Lake Elsinore of a sunny February day H. Blanc with his keen photographic eye set up his camera to get this bit of charming background*

# Cream o' th' Stills



*If you don't think the man who wields the gavel over the eight hundred motion picture photographers of the west coast also slings a mean lens just analyze this sweeping view of Mount Assiniboine recorded by Alvin Wyckoff*



*Bert Lynch points his camera west from Mazatlan, where on the line of the Tropic of Cancer the waters from the Gulf of California sweep into the broad Pacific.*

# Cream o' th' Stills



*Clarence H. Gutermuth of Fort Wayne, Ind., a member of the Chicago local, sends to his California brothers and through them to the world at large this bit of Indiana in winter, proving how easy it is for poets in that country to rave when the grass and the leaves again burst forth*

# Amateur Department

# Make-Up Hints for Amateur Actor

## Showing How Characterization May Be Aided Most Effectively by Simplified Use of Inexpensive Equipment

**By KENNETH F. SPACE**

*Illustrations Posed by Writer*
*Photographed by Grayce Stannard*

THE amateur movie maker who takes his hobby seriously welcomes the opportunity to obtain something besides the usual family, children, and travel films. As soon as story filming is considered the question of make-up is brought to mind.

The average moviemaker's knowledge of make-up usually has been obtained from pictures and articles in motion picture magazines, and he has the idea that make-up is a tedious, greasy and unpleasant affair.

While this may be true of the professional movies the amateur need not go to such pains in this regard, since his films will not be subject to the enormous magnification in screening that is necessary in the theater.

In taking up the question of make-up just a word will be sufficient with regard to "straight" make-up. A person with normal skin need only to apply cold cream to the entire face, rub off the surplus with a soft cloth and dust over the cream with a light (not white) or brunette flesh powder to eliminate the shine.

This will prove satisfactory in almost every case. Never use rouge, as it photographs black. If it be desired to accent the lips or eyebrows outline them very lightly with a brown dermatograph pencil. Do not forget to make up all exposed skin such as neck, arms and hands, which may appear, in the same manner as the face.

If the amateur wishes to go into straight make-up more deeply a small booklet on the subject is obtainable. It is titled "How to Make-up" and was written by Alice Fleming. A copy may be obtained for a nominal sum at Willoughby's, New York City.

### Simplifying For Amateurs

However, sooner or later the amateur will desired to have some friend portray an unusual or "character" part and here is the point where difficulty begins. To make up for a character part on the professional screen oftentimes requires as long as two hours. This would naturally be objectionable to the amateur and he therefore avoids such parts. It is possible, however, to cut this time to a minimum and to assist in this simplification is the purpose of this article.

First, the clothes: Few people realize how changed a person's appearance may become by the proper selection of clothing. Be sure that your character is provided with all of the accessories to fit his characterization. Next, be sure that the person taking the character part puts himself completely in the character's place that he is seeking to portray. The most complicated make-up will not ring true unless this inward feeling is obtained.

Now for the facial make-up. In portraying an unusual character it is usually best not to apply the powder as in the straight make-up, since wrinkles or skin blemishes quite often improve the characterization, a tramp for example.

The only material used in the make-ups illustrated herewith were a black and a brown dermatograph pencil, a fifteen-cent braid of gray crepe hair, a few wads of cotton and a small bottle of spirit gum obtainable at almost any drug store.

The illustrated make-ups were applied in less than five minutes time involved in each case. Perhaps the simplest method of explanation would be to consider each make-up individually.

### For Barker Type

Illustration No. 1—Sport or carnival barker type. This is almost a straight make-up, the effect being gained mostly through expression and accessories such as turned-down collar, flashy stickpin, large finger ring and cane. Eyebrows and mustache are accented with black pencil.

No. 2—English or cynic type. Here the expression and the addition of a monocle made from one half of an old pair of horn-rimmed glasses carry out our ideas. Eyebrows and mustache accented; no other make-up.

No. 3—Hero type. Here again just accent eyebrows nad mustache.

No. 4—Soldier type. In this case a few smudges of the dermatograph pencil, an old trench helmet, trench coat and a water pistol complete our array.

No. 5—Spanish type. In this case after the eyebrows and mustache had been darkened, sideburns were drawn with the brown dermatograph pencil and the upper eye lids were shaded with the same pencil, the shading being applied by drawing fine lines on the upper lid and blending them into a solid color with the finger tip.

No. 6—Sissy or comedy type. Here the hair is parted in the middle, the eyebrows accented and the mustache accented only in the middle. Heavy horn-rimmed glasses complete this ensemble.

No. 7—Hebrew comedy type. After accenting the eyebrows, an unshaven appearance was obtained by the application of the black pencil lightly where the hair would normally grow. This was then softened by blending with the fingertips into the smooth part of the face.

### For the Mug Type

No. 8—Prizefighter type. After adding the "mouse" or discoloration under the eye with the brown pencil the problem of obtaining the conventional broken or flattened nose was solved by stuffing the nostrils with cotton. Small wads of cotton also were placed inside the mouth, between the teeth and lips, to give a puffy appearance, and a small dab of the black pencil on the lower lip completed the battered appearance.

No. 9—Elderly type. This is quite often the most difficult part to portray. In making up for this part the brown pencil is applied around the eyes and on the cheeks just below the cheek bones to give a hollow or sunken appearance. Then the two natural wrinkles about the mouth were accented. Then crepe hair was applied to the eyebrows and to form the mustache and beard. In applying the crepe hair unravel about six inches and comb it, fluffing it out until quite a large "bunch" is obtained, then apply spirit gum to the portion of the face to be covered by the hair. As soon as the spirit gum is applied take a large wad of the hair and press it tightly upon the spirit gum. After the gum has hardened sufficiently the beard and eyebrows may be lightly combed and then trimmed to the desired shape with scissors.

Note—This characterization also illustrated the point brought out earlier, that of making up the hands as well as the face. The hands in this case should have been lined softly with the brown pencil to give a wrinkled appearance in keeping with the portrayal.

No. 10—Normal. Ready to apply the make-up, showing the dermato-

graph pencil in the hand as compared to the make-up box usually thought necessary for this type of work.

No. 11—Elderly type. In this make-up the natural wrinkles in the forehead were accented lightly and crepe hair was added to the sideburns in addition to the eyebrows, mustache and beard. By adding a pair of black glasses to this characterization we have a good blind man type.

No. 12—Poisoner or maniac type. Here we attempt to portray a fiendish type. All wrinkles are accented, the hair is tousled, and the crepe hair, eyebrows, mustache and beard are applied as before but are left ragged instead of being trimmed with the scissors.

**When Doing a Du Maurier**

No. 13—Hypnotist type. Our object here is to accent the eyes. We do this by accenting the eyebrows and then darkening the entire upper lid with the brown pencil and then drawing a dark line all the way across the upper edge of the lower lids with the black pencil. The mustache and beard in this case were simply drawn with the brown dermatograph pencil and then blended slightly so as not to make the edges too abrupt. The turban was formed by wrapping a turkish towel around the head, the towel being covered by a scarf.

Nos. 14 and 15—Hunchback or imbecile. In this portrayal the eyes and cheeks were heavily lined with the black pencil. Wrinkles were accented, hair, eyebrows and beard were formed of crepe hair but were left ragged. The hunchback effect was obtained by stuffing a small pillow underneath the coat and over one of the shoulders. Another purpose of these two illustrations is to show that no matter how repulsive the make-up may seek to portray the character the effect will be lost if the expression is not in keeping with the make-up.

No. 16—Pirate type. The eyebrows, upper lids and mustache were darkened and the beard applied with the black pencil. A scarf for the head, large earrings and the "family carving knife" complete this make-up. The tattoos were drawn with the black pencil.

No. 17—Satan. This make-up is oftentimes used to represent Temptation or Evil, even though we seldom would produce a picture starring the gentleman in question. The eyebrows were darkened, arched and extended beyond their normal limits. The mustache was darkened and curved, and the beard applied with the black pencil. An artificial hair line was also drawn coming down to a peak in the forehead and the space between this line and the normal hair was filled in and blended with the black pencil.

No. 18—Tough or tramp type. The eyelids and cheeks were darkened slightly and the beard and face generally were smudged with the brown pencil to give an unkept and dirty appearance.

No. 19—Chinese type. The cheeks were "hollowed" slightly by the application of the brown pencil and artificial slanting eyebroks were drawn with the black pencil. The black pencil was also used to draw the mustache and to draw an up-slanting line about an inch in length extending from the outside corners of the eyes. The nose was flattened slightly by stuffing it with cotton and the mouth made puffy by introducing a small strip of cotton underneath the inside of each lip.




**Using Nose Putty**

If it be desired to change the shape of the features to a great extent nose putty must be used. This comes in small sticks and when mouded in the hands it becomes soft and pliable. It is then shaped into the desired form and is fastened to the nose or place desired with spirit gum. In using nose putty, however, it is necessary to apply a "base" or foundation make-up color to the nose and face so that the addition will not be noticeable, and since this would bring us into a discussion of more complicated make-up we will not go into it more fully.

A simple method of making a hair lip is as follows: Obtain a small piece of dark brown thread and knot one end of it. Draw this thread between two of the upper teeth until the knot is held against the back of the teeth. Now by drawing the thread upward with the mouth closed an indented line will be formed. Cut off this thread about a quarter of an inch above where it would enter one of the nostrils.

Now fray or spread out the loose end of the thread as much as possible and moisten the lower part of the nose just inside the nostril, and drawing the thread tight press the frayed end against the spirit gum until it adheres.

Note: In using spirit gum be sure to have a small bottle of denatured alcohol at hand for removing it when

***When the Naked Truth Paradoxically Is Colored***

Welford Beaton in The Film Spectator

BOB SHERWOOD, in referring to the fact that "Ingagi" was a fake, writes: "I recognized my old laundress among the naked African natives." I trust that Bob also would have been able to recognize her if he had seen her with her clothes on.

through with the day's "shooting." Moisten a small piece of cotton and gently rub the portion of the skin covered by the gum. In a few seconds the gum will be dissolved and can be rubbed off and the face can then be washed with soap and water.

These illustrations have purposely been kept as simple as possible and the amateur is earnestly cautioned against too drastic an attempt to portray a deformed character. The record of the late Lon Chaney shows clearly that for each of these characters he portrayed he spent many hours of misery and suffered from the after effects to such an extent that his health was permanently impaired.

**Don't Take Risks**

This writer had one lesson in overzeal recently. In reading an article on Lon Chaney he was informed that the blindness of one eye that was the high spot in Lon Chaney's make-up for the picture "The Road to Mandalay" was obtained by covering the eye ball with the membrane which lines the inside of an egg shell.

The writer spent several hours in attempting to duplicate this effect and then spent several days with an exceedingly sore eye in consequence. He later learned the effect had been obtained in an entirely different manner.

Due to lack of space the illustrations only show the head and shoulders, but the entire costuming should be in keeping with the character being portrayed. In all of the illustrations note that the final success of each one depends a great deal upon the expression. This must always be kept in mind.

The art of make-up is something that takes years to master, but with these few and simple suggestions and illustrations we believe the amateur producer will be able to give a creditable account of himself in his first attempt at this fascinating pastime.

For those who wish to study this art more fully, A. B. Shore, director of Make-up for Max Factor and Company informs me that his company supplies a small make-up box containing the essentials for straight work for $2 and a small make-up set for character work at $5. These kits are made up especially for motion picture work.

Naturally only a limited number of make-ups could be discussed in this article, but the writer would be glad to answer any questions concerning them.

# *On One World Cruise Every Fourth Passenger Carried a Movie Camera*

"IT is getting so nowadays that a tourist without a movie camera is as old fashioned as a home without a radio or a home without a bath. Any world cruise will serve as an example. Last year one out of every four passengers on a certain world cruise had a movie camera of some sort."

The above is the introductory paragraph of an interesting article in the April Golden Book magazine on "Making Movies, the Newest Vogue in Travel."

In Burma even the elephants have become movie conscious, and in Holland the children have a regular tariff worked out for posing for pictures, according to A. K. Dawson, the author of the article.

"The man with the camera gets more out of his trip than his fellow travelers who are not so fortunate," says Mr. Dawson. "The camera is an open sesame or an international introduction. It encourages one to wander off the main track into strange byways, up those little side streets where pictures may lurk just around the corner.

"I recall the day that I wandered all over the palace of a South American president, starting in by photographing a uniformed messenger boy outside the main door and ending up by photographing the president himself in his office.

"In Latin America the man with a camera has a particular advantage. The ordinary traveler will see one, or at most two, soldiers on duty at the entrance of the palace, but for the moving picture camera the officer in charge will always turn out and line up the entire guard."

In the March Cunarder magazine, John K. Skinner, a Chicago educator, tells of the adventures of himself and wife in making movies in Europe last summer.

With regard to showing the pictures, he states that every time they are projected "we relive the experiences of our summer in Europe, and many are the places remembered that would have been forgotten in their strange and foreign beauty had we not had the pictures to recall them. At the time of purchasing our Filmo movie outfit a year ago, the question as to whether we could afford the price loomed large, but now we very much doubt if we can afford to travel without a 'movie' camera."

The March Nomad magazine carries a picture of Nelson Rockefeller, grandson of John D., using his Filmo at Bangkok, and three other pictures showing 16 mm. cameras "doing their stuff" in Hawaii and the West Indies.

It is noted that many magazines of general circulation are according substantial recognition to amateur pictures.



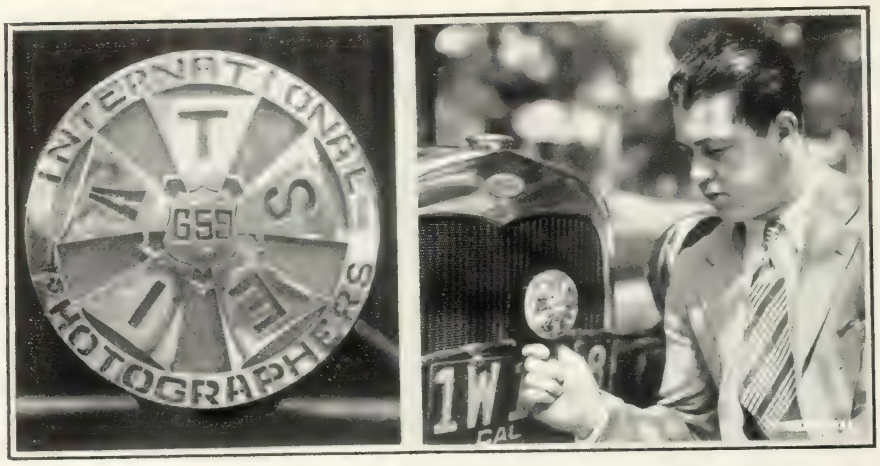
*Shooting amateur motion pictures on the Mauretania. Courtesy Bell and Howell*

# *Henry Prautsch Jr. Designs Emblem*

HENRY PRAUTSCH, Jr., popular member of Local 659, has just completed a unique automobile radiator ornament in the form of an illuminated emblem of the International Photographers.

The lamphouse and supporting clamps are made of bronze, shaped and fitted on miller and lathe. In front of this lamphouse is a convex, chromium plated brass plate through which Prautsch has cut by hand the entire lettering and I.A.T.S.E. insignia of the cameramen. The cut-out letters are backed by a special blue fabric which when lit from within throws the lettering in blue upon the white chromium face of the emblem, thus presenting the official colors of the I.A.T.S.E.

Henry has spent his leisure time every evening for the past several weeks in the construction of this clever ornament. It is without doubt unequaled among the many I. A. emblems so far displayed by cameramen.

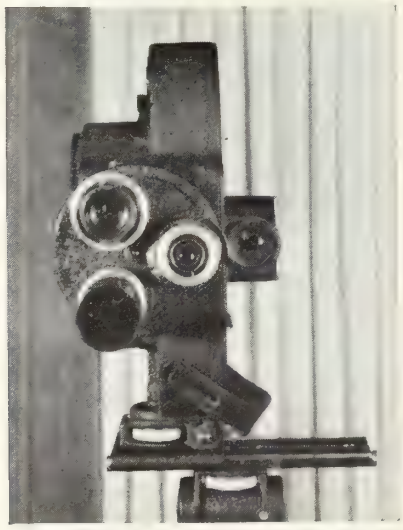





*Showing (in circle) the focusing alignment gauge*

# *Focusing Alignment Gauge Devised for Photographers and Scientists*

ADVANCED amateur cinematographers and scientific research workers, including surgeons and doctors, who require precision results in their close-up motion picture work, will be particularly interested in the focusing alignment gauge, just announced by Bell & Howell as an accessory for any Filmo 70 or 70-DA camera, especially for the latter.



*Focusing alignment gauge set to place Filmo 70-D Camera viewfinder exactly where lens will be when picture is taken*

Every Filmo owner interested in titlemaking will welcome the added possibility for obtaining professional results which are provided by the new unit, which is an adaptation of a similar Bell & Howell device used with the professional cameras and is only six inches long by three wide.

On the Filmo 70-DA, with which the new accessory will be found most useful, the spyglass viewfinder is set to one side of the photographic aperture. While the finder has been placed as close as possible to the aperture, still there is enough offset to hinder accurate framing in extremely critical close-up work.

On the other side of the 70-DA turret head is a critical focuser which permits of hypercritical focusing on an area in the exact center of the total picture area. The focusing position is necessarily even farther removed from the lens photographing position than is the viewfinder.

The focusing alignment gauge takes care of the offset in each instance. It attaches to a standard thread small camera tripod by means of the regular screw. The Filmo 70-DA camera then attaches to the gauge's sliding block by a thumb screw. The block on which the camera is mounted slides on a precisely machined tool steel track resembling a lathe bed. Three accurately placed holes in the bed cause automatic locking in viewfinding, focusing and photographing positions. Thus the viewfinder, and later the critical focuser, may be centered and used exactly where the lens will be when the picture is taken. One can therefore readily imagine the boon this will be to the title maker and to the man who does much close-up work.

### *Goerz Issues Booklet on Its Panoramic Cine-Panor*

THE announcements on the panoramic Cine-Panor lens which have appeared so far in American photographic publications only nevertheless have created a world-wide interest in this achievement of American optical science and industry.

This entirely novel lens system for the production of wide-screen motion pictures with standard 16mm amateur equipment is the invention of Dr. Sidney Newcomer, an American physicist and mathematician of New York City.

The manufacturer, the C. P. Goerz American Optical Company, has received numerous inquiries about the Cine-Panor from practically every country in the world, and the lens has been described in American, French and German periodicals catering to the professional as well as the amateur motion picture makers.

A new booklet, interestingly written and fully illustrated, giving full information about the Goerz Cine-Panor, has been just issued by the C. P. Goerz American Optical Company, of 317 East Thirty-fourth Street, New York. Readers who have not yet received a copy may have one free on request.

Demonstrations of the novel screen effects obtainable with the Cine-Panor can now be arranged by the dealers and Cinema Clubs by addressing the manufacturer.

# New Negative to Improve Quality

## Technicians Agree Same Number of Lighting Units Will Be Needed Even if There Be Less Current Employed

**BY FRED WESTERBERG**

IN an endeavor to find out with some degree of accuracy what results are being obtained with the supersensitive motion picture film recently brought out by both the Eastman and DuPont companies, a meeting was held by the Technicians Branch of the Academy of Motion Picture Arts and Sciences at the R. K. O. studio on the evening of March 31 at which several reports were read, quite a few test reels from various studios shown and a good deal of discussion took place.

Ted Reed introduced the chairman of the evening, H. Keith Weeks, manager of the Fox Movietone studio at Fox Hills. Weeks struck the keynote by saying that accurate information on what the new film will or will not accomplish is needed, and he stressed the advantages to be gained by pooling the experiences of the industry and conducting an open forum on the subject.

### Claims Not Dissimilar

Representatives of two film manufacturers were first called upon to describe their product. Wesley Smith spoke for the DuPont company and Emory Huse for Eastman. Without going into technical detail both described what they believed had been accomplished in the new film. This was practically the same in both cases:

(1) An overall increase in sensitiveness of over 100 per cent.

(2) No increase in grain size.

(3) Increased color sensitiveness over the whole spectrum.

Both were of the opinion photographic quality would be improved and the cost of lighting reduced by the use of superspeed film.

Speaking in behalf of the actors the chairman said they were very happy because of the reduced illumination on the set which made for greater bodily comfort, relieved eye strain and made it possible to keep the make-up in better condition.

John M. Nickolaus, in charge of the laboratory at M. G. M., was outspoken in his contention that the new film offered no new laboratory problems. He found that it was not necessary to work in absolute darkness and that increased latitude of the film if anything made the work easier.

### Amperage Values

L. E. Clarke of RKO read a report on "The Effects on Lighting Equipment and Practices." This report was based on a questionnaire to the electrical departments of ten leading studios.

It was found that six out of the ten studios were using the film on production. Four of these six studios found they were using just as much amperage on the set as before. One studio showed a reduction of 30 per cent and another of 60 per cent.

It was found the number of lamp units on the set was not being decreased, but in some cases the amperage of the lamps was being reduced. In some cases the light was being cut down by diffusers in which event the amperage would not be reduced.

### Gaudio Starts Something

Mr. Clarke suggested that no definite conclusions could be arrived at until more water had passed under the bridge.

One of the executives in commenting on Mr. Clarke's report said the failure to reduce amperage was in many cases due to the fact that the studios had not as yet bought the smaller globes requiring less amperage.

Tony Gaudio at this point in his inimitable manner stressed the necessity of retaining the present quota of lamps and even increasing the size of some of the lamps in order to obtain the benefit of the larger reflectors. He objected to the producer assuming he could curtail his lamp equipment because of the new superspeed film.

The chairman answered in behalf of the producer. He said the producer does not as yet know what to expect from superspeed film and that until the cameraman demonstrated that economy was possible the producer should not attempt to curtail the lighting equipment.

"That's all right," responded Tony, "but he is already doing it to me."

The demonstration reels consisted of some tests from United Artists shot by Ray June and Gregg Toland, some split screen and other tests from Paramount made by Virgil Miller, Vic Milner and Karl Struss, some tests of Broadway at night by John Arnold, and some scenes from the Carlsbad Caves by Elmer Dyer.

It is the intention of the Academy to hold one or two more meetings on the same subject in the near future, when more complete data will be available.

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### *By Another Observer*

THE first technical speaker was Emory Huse of the Eastman company, who said that in the supersensitive film manufacturers have reached their goal so far as present conditions will permit. He added that for years the aim of the manufacturers had been to speed up emulsion. With the new-comer there are going to be slight changes in the handling of the film, which had been provided among other things as a medium by which to improve photographic quality.

"It should be the aim of a new emulsion to cost less," the speaker continued, "and experience is proving that this does cost less because of the decreased cost of lighting which can be used with it. Also you are getting no more but probably less grain with the new film. One of the noticeable factors in the tests now being conducted is its demonstration that the make-up on the lips is too heavy."

Joe Rucker of Local 659 was introduced to the gathering as one of the two men who went down to the bottom of the world to photograph the Byrd expedition. The cameraman remarked if the new film had been available on that journey much grief would have been spared.

John M. Nickolaus, head of the laboratory at M. G. M., said the new film had presented no problem to the laboratory so far as he was able to observe.

### Get Same Results

"The same experience apparently goes with others," he added. "It is fast, requires less light in the darkroom, and so far as concerns working in darkness in handling I have had no occasion to do that. We find we use the same light, handle the stock the same way, and get the same results. I believe eventually it may prove to be easier to handle and not harder.

"There has been a lot of talk that the supersensitive requires a different treatment, but I have found nothing like that. I have found no laboratory man who has noted any difference. I have found no cameraman who has had any difficulty. It is my belief with the new film the cameraman will reach his aims with less effort. It is no bother from the laboratory side. So far as the light is concerned most laboratories always work with a very faint light anyway."

Lyman Broening asked as to when it was intended to demonstrate with color charts, saying that up to the present time attention had been centred on the make-up side.

Tony Gaudio, in answering, said from his experience in the few weeks he had been working with the new stock he had not found any variation in change of color that would be noticeable when a picture was joined together—inside and outside.

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### *Of Course*

Len Powers—Why do Scotchmen prefer blonds?

Len Smith—I suppose it is because of the light overhead.

# Looking In on Just a Few New Ones

(Continued from Page 22)

the rescuing automobiles headed on the ground by a big tank and in the air heralded by a helicopter; the assault on the castle, the battle and the following destruction.

The flash we get of the torture chamber and the multiple gallows is a sufficient reminder of the good old days as they were lived a thousand or more years ago.

The picture was directed by David Butler from an adaptation by William Conselman.

## DIRIGIBLE

*Joe Walker, Cameraman*

WHAT Hollywood and the motion picture industry jointly or separately have done to Uncle Sam's sailormen when portraying them on the screen has been the cause of much grief and profanity on the part of navy officers—and often with abundant reason. It is likely Hollywood and the m. p. i. now have done something that will help to restore cordiality of feelings—or at least that Columbia has so done. For surely it would seem "Dirigible" will be satisfying to the navy. In the first place the story was written by a navy man, one who sees through the eyes not of a civilian whose alleged knowledge of navy traditions is gained from the false teachings of his fellow screen writers but rather as one who has lived for years with the men whose lives and traditions he is aiming to portray.



*Joe Walker*

Commander Frank Wilbur Wead has told a human story of bravery and love, but more than that a story of honor and self-sacrifice, and incidentally one showing naval officers as regular fellows—as they pretty generally must be to continue year in and year out to be naval officers.

There is so much in the picture to talk about that adequately to describe it would require the space of a book. As an example one of the first cracks out of the box is the loop of an airplane around the Los Angeles dirigible. Any one under the delusion that screen thrills long since were exhausted should take a look at this one.

Then again there is the crack-up of the dirigible, reminiscent of the disaster that befell one of the British aircraft not so long ago.

There must be many who will maintain that where there is present a knowledge that trick work is being resorted to there can be no room for illusion. If they will see "Dirigible" they will probably change their minds.

Without minimizing the work of Frank Capra, the director, and his staff the production is an outstanding testimonial to the craftsmanship of the cameramen. Program credit is given to these photographers as aids of Joe Walker: Andre Barlatier, Rube Boyce, Victor Sherick, Frank Zucker, Charles Levine, George Meehan and Al Wetzel, with Elmer Dyer on the air work.

To Jo Swerling goes the credit for adaptation and dialogue and to Dorothy E. Howell for the continuity. The result was a corking good job.

The major part of the interpretation falls to four persons—Jack Holt, Ralph Graves, Fay Wray and Hobart Bosworth.

It is trite to say a man has done nothing finer, but the risk will be taken here in the instance of both Holt and Graves. The former has the part of the lighter than air partisan, while the other is strong for the plane.

The first is characterized as a steadygoing navy man who weighs his chances and taken them, while his friend reverses the order of procedure. They are great friends, a relation protected by the first even though he is in love with the wife of the second. It is this phase of the story which lifts the picture out of and above the altitude it attains as a striking spectacle into that of a really dramatic story, a spectacular love story if you will. In this Fay Wray does her share.

This writer knows no better way of summing up "Dirigible" than by quoting John Hill, who from his desk a half a dozen feet away suggested it was a motion picture and of the navy without display of shooting irons, a cast without a villain, a comedian or a vamp; without a resort to booze, cusswords, ribaldry or personal combat; without undue sex appeal or any of the surefire bunk of the old order; and that love, honor, decency, sportsmanship and unselfish devotion to duty are stressed without preachment.

And that's from a man who came to Hollywood before the pictures did.

## KIKI

*Karl Struss, Cameraman*

TO approach a review of "Kiki" with Mary Pickford in the role of the nutty French girl is not a simple task for one who has followed the player through all of her pictures in the first decade of her screen work and in some of those of the second. If behind her appearance in this most difficult role it had been the intention of Miss Pickford to amputate and dismember such Tradition as had been created in twenty years it must be admitted she certainly has succeeded.

The most difficult phase here in wooing the illusion which is the necessary prerequisite to enjoyment of drama is overcoming consciousness of the identity of Kiki, the pursuing feeling that seemingly will not down that here is the one we have known as America's fair-haired girl or something like that who is pulling down around her ears the structure she has so carefully builded all these years; that she is serving notice on those who may be interested that by this token of "Kiki" the past is dead, like Marley deader than a doornail; that the new Pickford will be utterly and entirely unlike the one we knew in the pre-war and practically all of the post-war period.

To those not thus pre-handicapped "Kiki" should be an enjoyable picture. One wide and amiable female found a sequence so much to her liking that not only did she stage an excellent demonstration of near hysteria but she carried along some of her neighbors and left them in a condition bordering on collapse. Even the showman's mildewed if expressive "belly laugh" seemed pale and anaemic at times.

Reginald Denny headed the supporting cast, which included also Joseph Cawthorne and Margaret Livingston.

Sam Taylor adapted and directed this Belasco play from the French of Andre Picard.

## SKIPPY

*Karl Struss, Cameraman*

PRODUCTION of a story of children is approached by Paramount in no spirit of indifference, as is attested by a survey of the staff assembled to prepare and produce "Skippy." The tale was written by Sam Mintz from the newspaper serial strip of Percy Crosby. The screen play was done by Joseph L. Mankiewicz and Norman McLeod. Then to make certain no opportunity should be overlooked Don Marquis was called in to write additional dialogue. The finished result has the earmarks of quite a bit of the Marquis stuff.



*Karl Struss*

"Skippy" is a good picture, not alone one of marked interest to the youngsters. There are several moments when adults of any age are going to squirm uncomfortably as through the high-powered glass of childhood they see the magnified tragedy that follows the official shooting by the dog catcher of Sooky's mongrel.

The young hero of the picture of course is Skippy as played by Jackie Cooper, and certainly he plays his part. It is a finished performance.

What will stand out above other factors, however, in the view of the average picturegoer will be the first screen appearance and also in dialogue of Robert Coogan, the five-year-old brother of the child who was made famous by Charles Chaplin in "The Kid." The new-comer does remarkably well, especially in view of the un-

usually long speeches assigned to him —and which he puts over with the air of one not unacquainted with his screen.

When an infant is given for utterance such phrases as "sociological juxtaposition" not so much allowance is being made for childhood. It may be worthwhile remarking in passing that the struggles of Sooky and Skippy with the tongue-twisting combination contributed to the comedy.

Mitzi Green and Jackie Searl were the other principals among the children.

For the seniors Willard Robertson as the father and Enid Bennett as the mother had the most to do in their department, although Helen Jerome Eddy as the mother of Sooky made her part felt.

There is a goodly sprinkling of serious drama running through the picture, the kind that will impress children as well as their elders.

Norman Taurog has done a good job in the handling of the children, especially the little fellow.

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## SEED

*Jackson J. Rose, Cameraman*

BETTER hang up a bull's eye for Universal. This is written in advance of the public showing of "Seed," Gladys Lehman's adaptation of Charles G. Norris' novel of the same name.



*Jackson J. Rose*

The picture has remarkable appeal. Its foundation is the family, which is bound to concern the majority of human beings. The story runs easily and smoothly for two-thirds of its length. During that period it measureably interests, but with one or two exceptions without noticeably disturbing the emotions. The final third digs deeply into the feelings.

The tale turns upon the attraction of children to men of maturer years—when the men are older and the children grown. When Peggy Carter, interpreted by Lois Wilson, tells her rival Mildred, played by Genevieve Tobin, that the latter may take her husband but cannot hold him permanently there will be many male skeptics who listen in on the conversation. But ten years later when they see these children advancing to manhood and womanhood they realize the strength of the wife's position.

The denouement of the story comes when the rival, successful for ten years, comes to the first wife and tells her she has won.

John M. Stahl has directed a strong picture.

With the exception of one notable instance and possibly one other minor one there is no departure from the straight line of wholesomeness. The exceptions cheapen an otherwise impeccable piece of work, but both instances are challenges to censors where these exist and at least one of them is pretty certain to be accepted.

Lois Wilson easily carries away the honors of the picture. The story lends its strength to this end and she finely meets the responsibilities and the possibilities put upon her and handed to her by the author.

Genevieve Tobin provides abundant reason for a man leaving home even when sheltering five children of his own. In spite of the unpopular side of her character, so well drawn is it that the average male picturegoer will be in doubt as to which woman should get the decision so far as his personal sympathies are concerned.

John Boles carries the part of Bart Carter, the budding novelist shunted off of his path because of the turbulence existing in a household of five children. Richard Tucker is briefly seen as Bliss, the publisher, and Zazu Pitts as the maid of the Carter household.

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## THE FRONT PAGE

*Glen MacWilliams, Cameraman*

IT'S a great picture, "The Front Page," this metropolitan newspaper picture with a hick title. But probably everybody but metropolitan newspaper men will recognize what is meant, which after all must have been the chief essential in the minds of the picture men responsible for the adaptation of the story. The aim of the playwright is not to be any more handicapped by cold facts than were the reporters in the pressroom at Police Headquarters telephoning in their versions of what was taking place before their own eyes—and incidentally the eyes of the audience.



*Glen MacWilliams*

The reporters were so far at variance with the facts it became farce comedy—and the house roared as a matter of course, and seemingly with no exceptions.

The aim of the playwright is to create entertainment, with laughter and suspense, to keep a house on edge from start to finish. All of that "The Front Page" notably does.

The story was written by Ben Hecht and Charles McArthur, with Bartlett Cormack adapting. Lewis Milestone directed.

The backbone of the tale is the effort of Johnson, a twenty-five-year-old reporter on the Post, to quit the service of Managing Editor Burns after fifteen years of close relationship with him in order that the former may marry Peggy, move to another city and enter the advertising business. Johnson has in his pockets tickets and the change for five hundred bucks supplied by the bride and all set to go when things happen —and the wedding is much delayed, at times the indications being there will be none.

One of the major factors of the picture is the cast, there being twenty names listed. At the top is Adolphe Menjou, who plays the hard-boiled editor. The characterization is a treat, crisp and blunt—the opposite to the Menjou we have known.

Pat O'Brien, a young man from the stage, has the part of Johnson, the seceding reporter, and puts up a corking performance. George E. Stone is Williams, the condemned man who shoots an alienist with the pistol loaned by the sheriff for the examination. Stone tightly holds the stage in the comparatively few moments it is given to him. Sharing it with him at times is Mae Clarke as Molly, the girl of the streets who insists the condemned man has not had a chance. May we see more of her work.

Edward Horton has a lesser role as a reporter, one of the mob in the room provided for the press at Police Headquarters. He is portrayed as quite insistent on disinfecting the place on slight provocation, all of which furnishes a colorable excuse for mention of a patented article. The employment of Horton for the minor part is just an example of the lengths to which the producer went in his effort to secure a high-class cast.

There was Effie Ellsler, that Broadway star of other years, as the mother of Peggy, played by Mary Brian; there was James Gordon as the mayor; Clarence H. Wilson as Sheriff Hartman; Slim Summerville as a messenger for the governor; and Matt Moore and Frank McHugh as denizens of the reporter's room.

The camera department is given much to do, and does it well. A goodly bit of the tale is unfolded through the use of the lens, graphically enhancing the tension, of which latter there is an abundance.

The dialogue smacks of the fo'c'sle, of the chatter of men who work together and drink together, whether on sea or on land. In shifting the tale from the stage to the screen an attempt has been made in some instances to reduce the robust dialogue, not always with entire success so far as regards conveying the real atmosphere, and of course it could not be expected to.

As one quite proper matron from down East remarked as she emerged from under the spell of this Caddo subject: "I know of course it is a man's picture all the way, and while I know I shouldn't say it really, you know, I liked it very much."

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## *The Deaf Shall Hear*

Twenty-two additional theatres have had Western Electric audiphones installed for the hard-of-hearing by Electrical Research Products. They are representative of the entire country.

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A comprehensive questionnaire, covering all phases of processing of picture and sound film, is now being circulated in the laboratories by the Academy.

# Parichy with Camera and Pen

(Continued from Page 21)

of the nights tie your emotions with velvet cords of Romance.

The lodestar of Granada today, as in the past, is the Alhambra—a fitting monument to the Moslem regime. The legendary haunted magnificence of this grim forbidding structure in its strategic spot commanding the city below has never been dimmed by the Heel of Conflict or the Shackles of Time.

Here are vast courts and halls, the walls of which are resplendent with the exhaustless legacy of filigreed stucco, tile and ivory medallions inscribing the immortal wisdom of the Koran and exquisite love poems and proverbs so dear to the hearts of the followers of Mohammed.

In the central court I come upon the twelve grotesque Byzantine lions, whose stoney eyes have witnessed in the dim past gory scenes of foul butchery and flashing sword, in dashing episodes of Castilian knights and Moslem maidens, and although these melancholy galleries and courts are silenced forever I find it not hard to repeople, in my imagination, these enchanting gardens with pampered harem damsels of loveliness lingering above tiny fountains that now seem strangely vocal, singing a requiem of unquiet waters.

Despite all that has been written words are inadequate to describe the Court of the Baths, where the Sultana and her saffron skinned daughters laved in sweet-scented waters. Here, they tell me, a bottomless seepage of entrapped oils has absorbed over centuries, where the essence of rare Eastern perfume still emanates faintly from out the richly gilded walls. Looking out through an inclosure in the courtyard I see an artist, painting. His canvas will, I know, catch the beauty of what the eye can see, but it cannot sense the exotic fragrance of the exquisitely pungent odor that permeates these chamber walls.

### Moorish Enchantment

My imagination is intrigued and held captive by the phantasmagoria of the Past, in the mythical yesteryears of "One Thousand and One Nights." Moorish enchantment and magic surround me, and these royal maidens of the court seem to live again.

I see, above my power of analysis, pictures more vivid than ever Goya painted of jeweled draperies swaying gracefully in the portals, alike the folding of peacock feathers, as these cloistered ladies pass in phantom pageant. . . .

I seem to see, in the multicolored iridescence of glazed tile, conquests of sword against scimitar as the Cross and Crescent parallel in a ten year strife of barbaric and malignant onslaught.

Suddenly the illusion melts from my fancy, taking with it these phantoms out of the alert pages of history . . . beautiful ladies of the Moorish Court return to their somnolent oblivion . . . the halls and galleries of my mythical hallucination become the gray counterfeiting realities of Today.

The interlude of this phantasy and its melting away has been so bewildering that I am unable at once to adjust my mind to normal focus.

One last look at the Alhambra with her towering ramparts, where so much of history has been written and now resounds with echoing silences and long sighs of commendation to the banished Moor who brought the only loveliness into a drab existence.

### An Impromptu Dance

I have yet before me another phase of Moorish heritage . . . the Hispanic Gitanos of the Caves, and as I descend the Alhambra Hill I look across the River Darro to the neighboring Albaicín mountainside that is honeycombed with the cave dwellings of this race.

Anxious to see these gypsies, famous


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THAT IS NEVER COMPROMISED



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in song and story, I venture up the winding trail to their crude, rock, cactus-framed hovels. The headman, or "King" as he is titled among his Gitano followers, greets me with an uncouth smile upon his sun-rust face as he assures me an impromptu dance can be arranged for my entertainment.

Ever in a carnival spirit, this band of fortune telling, music telling, people reign supreme . . . shrill calls of "Bailen Uds!" "Bailen Uds!" come from full bosomed senoras lazily sunning themselves on hovel stoops, while they watch with alert eyes, their offspring at play.

**Strains of Invitation**

The atmosphere becomes filled with the lilting strains of invitation. These troubadours of the caves, loitering in secluded doorways, strumming guitars and humming harmonies of love songs, are the true alchemists of the musical quintessence of old Spain.

Presently a bevy of heavily rouged, dangerously pretty Gitana senoritas group leisurely about me, bedecked in fiesta costumes of gay small fringed shawls and wide skirted sleeves in a riot of embroidery. Such bizarre adornment and ensemble of coloring I have never before witnessed . . . and poised perilously atop the heads of these raven-haired sirens are huge artificial roses of scarlet and yellow, that salute mockingly with each nod of motion.

**Centuries of Nomad Myth**

They are to perform for me the "Flamenco," a glorious resurrection of Antiquity . . . the dance that belongs to the ages, having absorbed, through the centuries, all the characteristics of the Moorish, Arab and Egyptian influence.

The dance begins in a slow gyrating contortion . . . tapering hands clack the castanets . . . shoulders respond in sheer rhythmic movement . . . hips yield in vibrant grace . . . darkly smiling black-onyx eyes blaze in unrestrained flames of Life, tempered with the unfathomable mysteries of the Orient . . . firm white teeth wink in a sudden glimmer of sunlight as the nonchalant flight of gesture plays upon carmine lips that move in melody and laughter . . . dreamily out of focus, in the flying dust of hard earth floor, are the high red heels that stamp to the clapping and emphasis of the beat.

**Figures Devilishly Bewitching**

There seems to be no climax to the merriment as whirl succeeds whirl in rapid repetition. Centuries of Nomad myth and charm are reborn in this interwoven swaying of devilishly bewitching figures.

The dance stops at last, for the God of Terpsichore must give way to the ever mercenary urge, which is overdeveloped in the minds of these champion "chiselers" . . . no matter how many pesetas one gives, it is never enough to satiate, and it is interesting to watch the changing expressions and hear the maniacal shouts as they demand exorbitant gratuities for their performance. I breathe a sigh of relief to be skinwhole and on my way again.

**Majestic Panorama**

Every step of the way offers entrancing views of the majestic panorama of the valley below, that amplifies my regret at leaving this quaint city, that is unmindful of Twentieth-Century madness . . . so sleep on, little city, and let not modern customs creep in to sweep away your Old World charm.

I carry away with me a cargo of inflammatory memories . . . ¡"Adios, Granada!" . . .

"Hasta Manana!"

### *Correctoscope Is Ready*

Hugo Meyer announces its new Correctoscope, a precision optical instrument for determining the distance of a subject from the camera and for obtaining the correct exposure stop.

The Correctoscope is provided with a specially constructed, critical, focusing lens, in a focusing mount and with diaphragm control, both calibrated just like a camera lens. The image, which is reflected through a prism, is viewed by the eye through a highly corrected magnifying eyepiece, the focus of which is adjustable to particular eye conditions. The image is seen right side up.

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# 666 CHICAGO 666




By HARRY BIRCH

### *Twenty Years Ago*

GENE COUR was the staff and only photog on the Chi Daily Journal —The Copper mine strike and Dayton floods were only a couple of genial Gene's outstanding scoops. Them were the days when a newspaper scoop called forth plenty of individual initiative.

---

MARVIN SPOOR was preparing for a busy career behind the camera out at the Essanay plant. This was just a wee bit before the time that Wallace Beery, Gloria Swanson, Francis X. Bushman and several others of later flicker fame were on the lot.

---

TRACY MATHEWSON was calling Chicago his home and dividing his time between cranking for newsreels and shooting stills for the Hearst Papers. (Tracy has just returned from a business trip to Manaugua, Nicaragua. He journeyed down there on the business end of a Pathe Sound News camera and brought back some excellent as well as exciting negatives on the recent upheaval).

---

CHARLEY DAVID and RALPH PHILLIPS were pondering over the release of their first all-colored cast comedy. If the hard boiled audiences had only laughed half as hard as Charley and "Bull" did while they were shooting these pichurs—we are sure that these two veteran producers would have depleted the African tusk market.

---

BOB HOLLAHAN broke forth with speed flash appliances for his Chi Daily News still camera and astounded the local lens jugglers with a series of remarkable action flashlights.

SIX-SIXTY-SIX

### *Sound Track Takes the Air*

What is said to be the first sound on film broadcast ever made was put on the air by Ralph Lembeck and Bob Butler at Station WLW a few weeks ago.

Securing permission of the Federal Radio Commission to use a short wave station—these ambitious six-sixty-sixers hope to have most of the civilized world listening in on their next projector broadcast.

Economy and portability of this method of recording radio programs have lent considerable interest to the tests being conducted, and it is assumed that the near future will see its general use. The Cincinnati station is proud to have had the first opportunity of placing this innovation before the public.

SIX-SIXTY-SIX

### *Over the Grapevine*

Prexy David is Sherman Hotelling these days . . . Gene Cour likewise is New Yorking . . . Springtime, baseball, thoughts of fishing and golfing—and ah! just to contemplate Red Felbinger's new summer golf panties draws a sigh . . . Ralph Phillips, the big lab man, is holding a series of week-end parties for the t.b.m. of the loop over at his rendezvous near Hudson Lake. 'Tis rumored the grog is n.s.g. . . . Phil Gleason and the hostess blond have cooled . . . Roy Anderson, down in ol' St. Louis, is grinding again . . . Newsreelers have declared open season this summer on the 16mm get-in-the-wayers . . . Ralph Lembeck showing off his 180 pound soundie—it's all his salestalk implies . . . Ralph Biddy, filming the stanoil tests at Hoosier speedway, for once isn't looking for crashes . . . Dick Ganstrom, Dave Hargen and the Jam Handies just completed super non-theatrical for Goodyear at Akron: good reports. More anon.

### *In Focus—In Spots*

***By the Sassiety Reporter***

I USED to stand behind my ole groan box on many a cold Saturday afternoon on top of the Stadium down at Notre Dame, next to a whole gang of the 666 grinders and just kinda gloat every time the Irish made another touchdown. So did all the other lense focusers, and not exactly because Notre Dame was our Alma Mammy, but we knew it kinda musta tickled the boss of that outfit down there on the sidelines who the world called the Wizard, "Einstein of the Grid," etc., but who to us baboons up there in the whistling wind wuz just referred to as "Rock."

The other day the news printers banged out three electrifying words—"Rockne Is Dead." It sure did hit the 666 newsreelers, as Rock was the one regular guy we did love out here in the Windy City territory.

I ain't the bird to write a eulogy on any man, but I jest want all the birds what read this to know that Rock's passing is sure felt by the middle west newsreel gang, and I don't know how

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exactly to say it, but I think if I can quote you'll get what I mean.

At the funeral Brother Charles Geis made the comment while setting up for the last shot of Rockne.

**Real Eulogy at That**

Charlie said: "You know about three years ago when we all wanted to make a story on spring training and we had to make a deadline with it and how Rock disrupted a whole afternoon of classes, while all the professors stormed, so's we could make the issue?"

And Brother Geis picked up a magazine as he continued: "Well, he always sure did do anything for us that we asked for and there ain't many birds like that left."

And then I kinda figgered that explained Rockne. All the world worshipped him as the BIG hero, but Rockne never got the big head like most birds do.

Well, next football season the game will go on at Notre Dame, the wind will whistle, the Irish will make another touchdown, and up there atop of the press box a handfull of 666 crankers will kinda gloat because they'll know Rock, the boss, up there in eternity will be tickled as his eternal spirit leads his fightin' Irish on out there on the Grid.

"So long and good luck on the last down, 'Rock!' The news boys of 666 put you in first place of 'regular guys' in life, and it's your spot for immortal keeps!"

SIX-SIXTY-SIX

### *Cycles, Not Wheels*

Remember way back when Brother Charles Chapman was a sane newsreel camera man? Well, times do kinda change now and then. Chap is breezin' about now talking all about 6000 cycles, high frequencies, stages of amplification, and it looks to me like the ole Demon "Sound" has caught up with another celluloid veteran.

And talking about Chap, that reminds me of the good ole daze when Chap was head of the local Pathe News office and Brother Hollahan and myself used to have to steal the only Eymo in the office out of Chap's car so's we didn't have to drag the goddam Akeley out on a story.

Maybe them Akeley cameras wouldn't be a treat to drag around now, tho. It seems like them old sound growlers get heavier everytime you pick 'em up.

SIX-SIXTY-SIX

### *Safety First*

Well the boys all did a stretch again—this time in the pen out at Joliet, the occasion being a little hot time the prisoners put on. Charlee Ford and his aid, Jack Bennett, went up for Universal, Norm Alley made Neems, Gleason and Morrison file in in lock step formation, and Yours Trooly dragged Robertson out to complete the six-six-sixers.

Some of the prisoners didn't like the looks of the camera snoopers, and from their cells spoke their minds and payed some mighty strong tributes to our old lense users.

Well it kinda peeved Eddie Morrison when one of the inmates yelled out and called him a such and such. Eddie turned to one of the guards that was assigned to us and says:

"Hey! is all them birds locked up now?"

"Yesiree," says the guard.

"Well, then," says Eddie, crying back to where the razzberry came from: "You're all a lot of dirty so and so's."

SIX-SIXTY-SIX

### *Did He Say They Were Props?*

Brother John Herrmann of 659, traveling through this country the other day, bust in on a bunch of the brothers and showed off his collection of tin badges he is collecting in his roamings over the middle west.

He claims to be Assistant Chief of Police out in Des Moines, but Eddie Morrison and Phil Gleason are wondering how come a guy what's got so many tin stars got a ticket for parking a little while too long in South Bend.

SIX-SIXTY-SIX

### *How Does He Get That Way*

Skipper Alley of this here Page says for me to cut the collim down a little this month. Maybe he meant cut it out, and seein' as how I got Spring fever I better sign off right here till next month.


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**$300** per month while confined to hospital, up to two months.
**$ 75** a month if partially disabled but able to attend business.

**FOR SICKNESS:**

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**$300** a month while confined to a hospital, up to two months.
**$150** a month for non-confining illness, up to two months.

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# Fearless Camera Convertible 35-50

## Designed to Be Silent and for Photographing Color Pictures Without Alterations— Ten Minutes for Width Shift

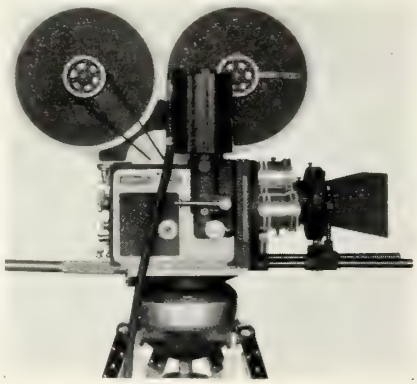
THE new Fearless camera is built, first, to be silent so that it can be used in the open without any sound-proof covering for all ordinary shots; second, the design allows sufficient room to accommodate film up to 50 mm. in width; third, it readily can be converted to the special width films; fourth, for taking colored pictures in the camera without any alterations; fifth, for recording sound directly in the camera if so desired, and lastly and most important, 35 mm. film can be used in it also.

From the cameraman's point of view, the most interesting feature is that of being able to use the camera for either 35 mm. or wide film. The camera is normally equiped for 35 mm. film. A special movement for 50 mm. film has been developed, and this movement is interchangeable with the 35. Two interchangeable sprocket and roller assemblies have been developed. One is for 35 mm. film and the other for 50 mm. So merely by removing one movement and sprocket assembly and substituting the other, the camera can be used for either size film. This feature applies to any other size film up to 50 mm. The changeover from one size to the other can be made in less than ten minutes.

The magazines also are convertible for film sizes up to 50 mm. This is accomplished by providing the film rollers with a relief so that the 35 mm. film is properly guided into the magazine and by furnishing special take-up spools for the narrow film. These spools hold the film central in the magazine and prevent it from creeping, to one side or the other. In fact, they practically act as a film reel.

### Special Adapter

Standard 35 mm. magazines also can be employed on the camera when using 35 mm. film, thus making it possible to retain some of the equipment the producer now has. This is accomplished by making a special adapter which fastens on top of the camera. This partially covers the hole



*Showing new Fearless motor adapter and clutch combination for mounting motor directly on camera*

for the large size film and excludes all light from the inside of the camera when using the 35 mm. magazines. With the adapter in place standard 35 mm. magazines can be used.

Other features of the camera include a quick focusing device, full force feed lubrication to all major driven parts, all driving parts being inclosed and running in an oil bath, two built-in footage counters and built-in three-speed dissolving gear mechanism. The camera also may be equipped for sound recording within the camera.

To elaborate on the method of focusing the photographic lens the camera is built with a sliding turret and lens carrier on the front of the camera box. This carrier is mounted in dovetails and so constructed that it may be shifted across the front of the camera box to a point where the photographic lens is in front of the ground glass of the focusing tube.

The lens carrier is made so that the light shade is mounted to it, and instead of having to shift the camera, magazine, motors, cables, etc., only the light weight lens system and matte box is shifted.

The actual shifting is accomplished by merely pressing down a knob and moving a lever from one side of the camera to the other. This focusing operation is performed so quickly that it has been a revelation to all who have seen it. Suitable stops prevent overtravel, and suitable locks are provided to hold the lens carrier either on the focusing position or in the photographic position.

The image is viewed with a conventional finder or focusing magnifier, which is supplied for either five or ten power. The focusing telescope is of the simple astronomical type, and reinverts the inverted image formed by the lens on the ground glass, thus bringing the viewed image right side up and right side to.

### Absorbing Vibration

The camera can be furnished with a built-in auxiliary recording aperture at the proper distance from the photographic aperture and sprocket for recording sound directly in the

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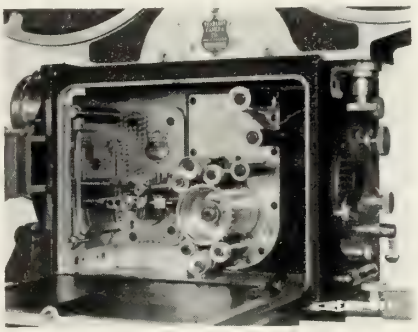
camera. The auxiliary sprocket for pulling the film past the sound recording aperture is driven by a mechanism designed to absorb vibration so that the sound recorded is free from the so-called wow-wows caused by irregularity of film speed by the sound aperture.

This feature of built-in sound recording makes it possible for the producer using wide film to make sound pictures at once without having to wait for new recording apparatus for the new size film. The design is adaptable to almost any type of light valve or glow lamp type of recording.

A standard Fearless Silent movement is used to feed the film past the aperture. Two claw pins are employed on each side of the film to pull the film down and pilot pins are used to lock the film during the exposure. This movement is extremely easy to thread, and due to simplicity of design and accuracy of workmanship is so silent that only by placing the ear against the frame of the movement can any sound be heard while in operation.

The camera has been designed for silence throughout, and extreme pains have been taken in the design and construction to eliminate noise wherever possible. The camera can be used in the open for all ordinary shots without any sound-proof covering.

This has been accomplished by using fibre gears to transmit the power, precision bearings for driving shafts, and by inclosing all moving mechanism outside of the movement and sprocket assembly in an oil-tight and sound-proof compartment which serves as an oil reservoir.



*Exterior of Fearless camera showing among other features Fearless silent movement and sprocket assembly which may be removed for installation of other size*

**Pressure Feed Lubrication**

An oil pump within this compartment pumps oil to all bearings and moving parts. This circulating oil deadens any noise developed by the mechanism. The oil level may be viewed through a window, built into a plate, that covers the mechanism compartment. Sufficient oil is placed into the compartment to last for several months. All high grade automobiles use pressure feed lubrication, but this is the first time it has ever been applied to a motion picture camera.

The motor drives directly into an extension of the movement cam shaft, thus transmitting the motor power directly to the most highly stressed part of the camera and eliminates a great deal of noise caused from gears. The motor itself absorbs any vibration caused by the intermittent movement.

Silent bakelite gears are used to drive the sprockets and shutter shaft. A large heavy shutter of the two opening type, running at a speed one-half of the intermittent mechanism, is used for a flywheel. This heavy revolving shutter also absorbs any noise that might be transmitted to the front of the camera.

Wherever possible instrument type precision annular ball bearings have been used to reduce friction and to insure long life to the instrument.

Two footage counters are built into the camera, one being used for total footage shot and the other for individual takes.

An anti-buckle device is incorporated within the camera, which automatically maintains the proper tension upon the magazine belt. This is accomplished by passing the film over three rollers within the camera. The middle roller is pivoted upon an arm


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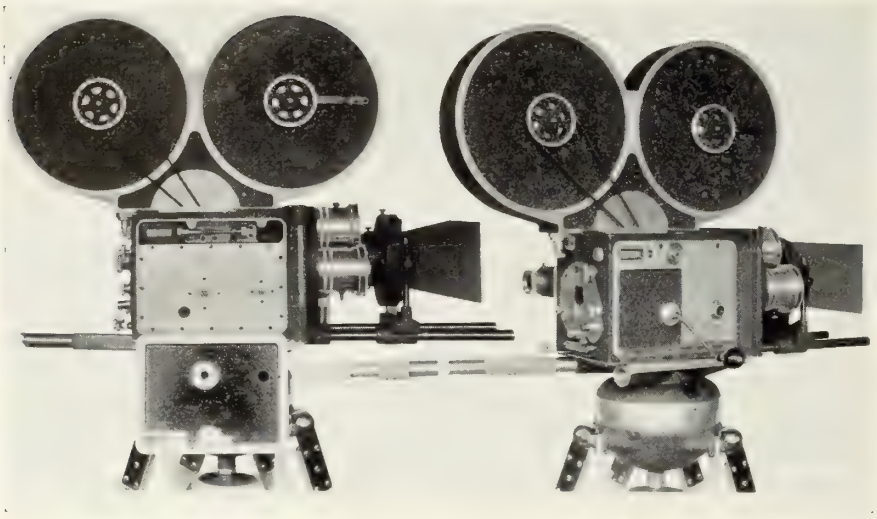
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*1. Camera open showing oil containers. 2. Camera closed showing counters and dissolve controls*

and maintains a constant tension upon the films by means of a spring.

In the event that the film tension slackens through belt slippage or otherwise this middle roller is pulled to one side by the spring and through a lever this motion is transmitted to an idler pulley working on the magazine belt. This idler pulley tightens the belt and the slack film is immediately drawn into the magazine.

In practice this device controls the film take-up so that an even tension is maintained, no matter what diameter the roll of film may be. In this way film buckles caused by improper film take-up are eliminated.

Provision is made for attaching a standard Fearless tripod, equipped with a stud which can be turned by suitable gears and which engages with a bronze nut inserted in the camera case. The camera crank is used actually to deliver power to the stud to screw the camera to the tripod.

A word regarding the new Fearless magazine. A camera magazine at first thought appears to present no problems, but with a little thought any cameraman will realize that thousands of feet of film have been spoiled by the magazine. Scratches are one of their worst faults. Practically all buckles in a camera are caused by improperly constructed magazines.

Most magazines are extremely hard to thread, and it is almost impossible to keep them clean; and in every case it takes a great amount of labor to dismantle the magazine to remove rollers and light trap for cleaning.

Realizing all these handicaps, the Fearless Camera Company, under the management of Ralph G. Fear, has perfected a new type magazine which overcomes the troubles found in most of its brothers. These were designed primarily for silence, serviceability, durability and reliability, and are extremely easy to load.

The main magazine casting carries the take-up rollers and spools. This assembly is on imported instrument type annular ball bearings. The spool will turn thirty to forty revolutions, even when loaded with a thousand feet of film, if it is twisted quickly by hand. In fact, the film moves so freely that one hardly believes that there is film in the magazine.

Film is fed from the carrier spool through a free opening light trap. The light is trapped by two rollers which are also mounted on precision instrument type ball bearings, and by a velvet lining in the throat of the magazine. The rollers are made from duralumin and the roller shafts are of steel. The light trap is removable from the magazine.

Six screws in the bottom of the magazine hold it in place in the main casting. These may be removed in a few seconds' time and the entire light trap removed. The light trap assembly can be quickly taken apart by removing four screws from the side of the casting. In fact, the light trap can be removed, completely dismantled, cleaned, and reassembled in less than ten minutes' time.

In developing this magazine, cost was not taken into consideration, say the makers, as it was felt the loss of one roll of film caused by scratches would represent a sum larger than that of the added cost.

### *Faxon Dean Resigns*

Executive Board, Local 659, I. A. T. S. E.

Gentlemen:

I hereby resign as a member of your Board, effective at your reasonable convenience.

In severing the relations of more than three years, including as these do the duties of the chairman of the board of trustees from the inception of the organization, I hope you will understand the action is not lightly taken.

I want to express to the officers and members of the Local and especially to the members of your Board my hearty thanks for their cooperation and support during that period.

FAXON M. DEAN.

April 17, 1931.

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assistant cameraman
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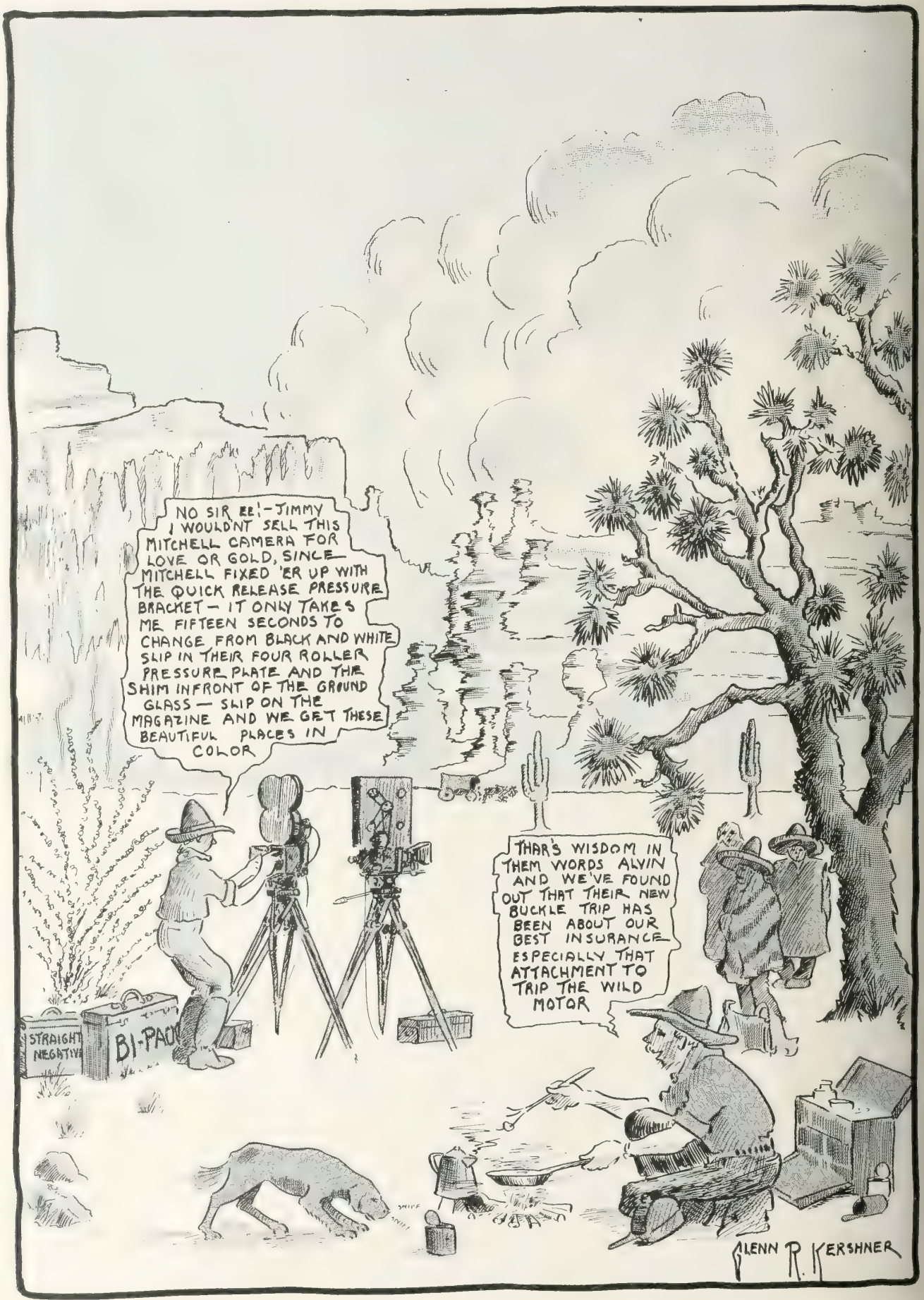
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# INTERNATIONAL PHOTOGRAPHER

HOLLYWOOD



25

*Jackson Rose*

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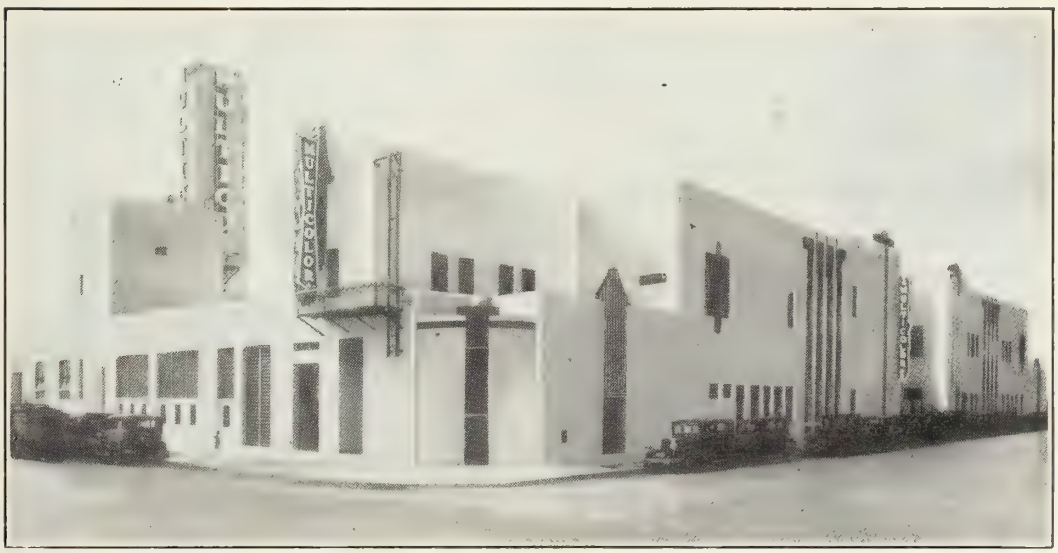
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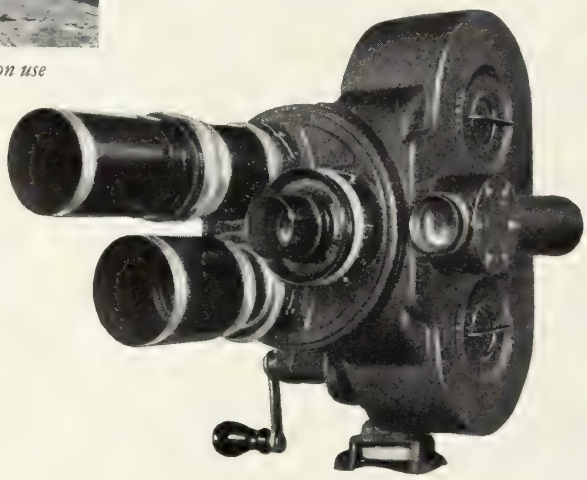
*Mr. and Mrs. Martin Johnson use Eyemos in Africa*



*Lieut. Geo. W. Goddard, U. S. Air Force, uses the Eyemo for official aerial cinematography*



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# The Eyemo

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## Three Lens Turret . . . Seven Film Speeds

The greatest movie in the world has always yet to be made —and it may be made with a Bell & Howell Eyemo by someone's right hand. For the new 71-C Eyemo 35 mm. hand camera provides the versatility and flexibility of the standard camera with the portability of a 16 mm. machine.

The Eyemo's three-lens turret accommodates all lenses ordinarily used on any Eyemo model, from the 47 mm. lens, which is standard equipment, up to the 6 inch telephoto. Still longer lenses may be interchanged with the shorter ones. An optional, less compact turret accommodates wide angle and longer telephoto lenses without interference. Remounting lenses used on former models to fit the 71-C turret is a simple factory operation and costs but little.

The new Eyemo has a built-in hand-crank which may be used instead of the spring motor if desired. The rotation of the crank is governed by the regular speed indicator. No need to count revolutions. The film speeds are 4, 6, 8, 12, 16, 24, and 32 frames a second. A speed conversion table is conveniently mounted on the side of the camera, giving correct lens stop openings for any speed.

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# The INTERNATIONAL PHOTOGRAPHER

*Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.*

*Affiliated with*

*Los Angeles Amusement Federation, California State Theatrical Federation, California State Federation of Labor, American Federation of Labor, and Federated Voters of the Los Angeles Amusement Organizations.*

Vol. 3 HOLLYWOOD, CALIFORNIA, JUNE, 1931 No. 5


*"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration."—Abraham Lincoln.*

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HOWARD E. HURD, *Publisher's Agent*

GEORGE BLAISDELL - - - - - - - - *Editor*
IRA HOKE - - - - - *Associate Editor*
LEWIS W. PHYSIOC, FRED WESTERBERG - *Technical Editors*
JOHN CORYDON HILL - - - *Art Editor*

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The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the *Entire Craft*, covering a field that reaches from coast to coast across North America.


Printed in the U. S. A. at Hollywood, California.

# Engineers Set for Record Breaker

## Spring Convention Is Certain to Exceed in its Scope and Importance to Industry Any Meetings Previously Held

NEVER before in its history has there been such an extensive and inclusive a meeting as that planned for the spring meeting of the Society of Motion Picture Engineers to be held in Hollywood at the American Legion Auditorium, May 25 to 29.

Sixty-eight papers and ten committee reports are scheduled for presentation during the five days of the meeting. Five sessions will be devoted to symposiums on color photography, studio practices, sound recording, laboratory practices and theatre practices. These symposiums will be held Monday afternoon, Tuesday morning, Wednesday morning, all day Thursday and Friday morning respectively.

Among the papers of especial interest and value are three on "Sensitometry" to be presented by L. A. Jones of the Eastman Kodak Company. D. K. Gannett of the American Telephone and Telegraph Company will present a paper entitled "Detail in Television." "Pioneer Experiments in Sound Recording" by Eugene Lauste will be an interesting contribution from a historical standpoint.

Five papers already have been scheduled for the special color session, at which Dr. C. E. K. Mees, director of research of the Eastman Kodak Company, will preside.

These papers and their authors are "Technicolor" by J. A. Ball, "Hand Coloring of Motion Picture Film" by Gustave Brock, "Design and Construction of Multicolor Equipment" by Bruce Burns, M-G-M Color Process" by O. O. Ceccarini, and "Multicolor Process" by R. M. Otis.

"The Latin American Audience Viewpoint to American Films" by N. D. Golden, Motion Picture Bureau of Foreign and Domestic Commerce, should prove of value to producing organizations as have Mr. Golden's papers in the past. A group of films called the "Baron Shiba Films" will be exhibited. These pictures were made in Japan and loaned to the society through the courtesy of the Bureau of Standards. The pictures are made at an extremely high rate of speed and are projected so as to show in slow motion certain very high speed phenomena.

At least four papers will be read on new developments of noiseless recording. Two papers will describe two new types of microphones. During the symposium on "Studio Practices" talks by prominent actors, directors, musical directors and writers are scheduled.

C. H. Dunning will give a paper entitled "The Dunning Process and Process Backgrounds." S. K. Wolf's paper, "Noise Measurement," will present the latest problems and methods in noise measurement, control and abatement.

"Making Motion Pictures in Asiatic Jungles," by G. S. Mitchell of Universal, will be an interesting highlight of motion picture adventure.

The banquet will be held Wednesday evening in the Blossom Room of the Roosevelt Hotel, at which time a number of prominent men in the industry will speak. Trips have been arranged for those from the East to visit the studios, Beverly Hills, the beaches and other interesting points.

---

### MONDAY, MAY 25

8:30 A. M.—Convention registration.

9:30—Convention called to order.

Address of welcome.

Response by the president, J. I. Crabtree.

Report of the convention committee, W. C. Kunzmann, chairman.

Reports of secretary and treasurer—J. H. Kurlander, secretary; H. T. Cowling, treasurer.

Report of the historical committee, C. L. Gregory, chairman.

Report of the progress committee, G. E. Matthews, chairman.

"Detail in Television," by D. K. Gannett, American Telephone and Telegraph, New York.

"Pioneer Experiments in Sound Recording," by Eugene Lauste.

"Baron Shiba Films." (These films were made in Japan and loaned to the society through the courtesy of the Bureau of Standards. The pictures are made at a very high speed and are projected so as to show in slow motion certain very high-speed phenomena.)

"The Latin-American Audience Viewpoint to American Films," by C. J. North and N. D. Golden, Motion Picture Division, Bureau of Foreign and Domestic Commerce, Washington.

12:30 P. M.—Luncheon.

2:00—Symposium on Color Photography. (This section will be principally devoted to papers leading to a thorough discussion of the status and progress of color photography. Dr. C. E. K. Mees of the Research Laboratory of the Eastman Kodak Company will preside.)

Introductory remarks by Dr. Mees.

"Technicolor," by J. A. Ball, Technicolor, Hollywood.

"Multicolor Process," by R. M. Otis, Hughes Development Co., Ltd., Hollywood.

"Multicolor Laboratory," by Bruce Burns, Hughes Development Company.

"Comparison of the Technic of Making Two and Three Color Separation Negatives," by P. D. Brewster, Brewster Color Film Corporation, Newark, N. J.

"Hand-Coloring of Motion Picture Film," by Gustav Brock, New York.

Report of Color Committee, W. V. D. Kelley, chairman.

Report of Papers Committee, O. M. Glunt, chairman.

Report of Membership and Subscription Committee, H. T. Cowling, chairman.

8:00—Exhibition of recent films of interest in Auditorium.

### TUESDAY, MAY 26

8:30 A. M.—Registration.

9:30—Symposium on Sound Recording. (This section will be principally devoted to papers leading to a thorough discussion of the status and progress of sound recording.)

"Noiseless Recording," by H. C. Silent, Erpi, Hollywood.

"A Shutter for Ground Noise Reduction," by E. W. Kellogg and M. C. Batsel, RCA Victor, Camden, N. J.

"Noise Reduction with Variable Area Recording," by B. Kreuzer, RCA Photophone, Inc., New York.

"The Ribbon Microphone," by H. F.

Olson, RCA Photophone, New York.

"A Moving-Coil Microphone for High-Quality Sound Reproducing," by W. C. Jones and L. W. Giles, Bell Telephone Laboratories, New York.

"A Sound Film Reproducer for Re-recording Work," by J. J. Kuhn, Bell Telephone, New York.

"Recording, Re-recording, and Editing of Sound," by Carl Dreher, RKO Studios, Hollywood.

"Recording Sound for Split Mat Photography," by L. E. Clark, RKO Pathe Studio, Culver City.

12:30 P. M.—Luncheon.

2:00—A visit to one of the large studios.

8:00—Papers.

"Sensitometry—Part I," by L. A. Jones, Eastman Kodak Company, Rochester.

"Characteristics of New DuPont Negative Film," by D. R. White, DuPont Pathe, Parlin, N. J.

"Characteristics of New Eastman Negative Film," by Emery Huse, Eastman, Hollywood.

"High-Speed Oscillograph," by A. M. Curtis and C. H. Rumpel, Bell Telephone, New York.

"Improvements in Motion Picture Laboratory Apparatus," by C. E. Ives, A. J. Miller and J. I. Crabtree, Eastman, Rochester.

"Recent Developments in Thermionic Devices," by M. J. Kelly, Bell Telephone, New York.

Report of sound committee, H. B. Santee, chairman.

Report of standards and nomenclature committee, A. C. Hardy, chairman.

Report of publicity committee, W. Whitmore, chairman.

### WEDNESDAY, MAY 27

9:30 A. M.—Symposium on Studio Practices. (This section will be principally devoted to papers leading to a thorough discussion of the status and progress of studio practices.)

"Sensitometry—Part II," by L. A. Jones, Eastman, Rochester.

"Miniature Models of Sets," by Hans Dreier, Paramount, Long Island City, N. Y.

"Use of Dialog in Sound," by Colonel Joy, Association of Motion Picture Producers, Hollywood.

"The Depth of Field Camera Lenses," by A. C. Hardy, Massachusetts Institute of Technology, Cambridge.

Talks by prominent studio personnel—actor, director, musical director, and writer.

"Making a Motion Picture," by Paul Snell, Paramount, Hollywood.

Report of Studio Lighting Committee, M. W. Palmer, chairman.

12:30 P. M.—Luncheon.

2:00—A visit to one of the large studios.

8:00—Semi-Annual Banquet in the Blossom Room of the Hotel Roosevelt.

### THURSDAY, MAY 28

9:30 A. M.—Symposium on Laboratory Practices. (This section will be principally devoted to papers leading to a thorough discussion of the status and progress of laboratory practices.)

"Universal Developing Machine," by J. A. Dubray, Bell & Howell, Chicago.

"M-G-M Developing Machine," by J. M. Nickolaus, M-G-M Studios, Culver City.

"Variable Area Processing," by D. D. Foster, Bell Telephone, New York.

"The Study of Exposure and Film Processing for Variable Area Recording," by E. W. Kellogg and G. L. Dimmick, RCA Victor Company, Camden.

"The Processing of Variable Area Sound Records in the Film Laboratory," by W. P. Bielicke, RKO Studios, Hollywood.

"Processing for Variable Density Records," by J. G. Frayne, Erpi, Los Angeles.

"Analysis of Negatives," by L. A. Jones and C. M. Tuttle, Eastman, Rochester.

"New Semitometer," by L. A. Jones, Eastman, Rochester.

"Two Special Sensitometers," by B. R. White, DuPont Pathé Film, Parlin, N. J.

12:30 P. M.—Luncheon.

2:00 P. M.—A bus trip to Beverly Hills, beaches, etc., for those who wish to take it.

2:00 P. M.—Continuation of Symposium on Laboratory Practice.

"Sensitometry—Part III," by L. A. Jones, Eastman, Rochester.

"Directional Effects in Sound Film Processing," by J. Crabtree, Bell Telephone, New York.

"Straight Line and Toe Records with Light Valve," by Donald MacKenzie, Erpi, Hollywood.

"Reducing and Intensifying Solutions for Motion Picture Film," by J. I. Crabtree and L. E. Muehler, Eastman, Rochester.

"Electrolytic Regeneration of Motion Picture Fixing Baths," by K. C. D. Hickman, Eastman, Rochester.

"Automatic Control of Electrolytic Recovery Apparatus," by K. C. D. Hickman, Eastman, Rochester.

"The Dunning Process and Process Backgrounds," by C. H. Dunning, Hollywood.

8:00 P.M.—Exhibition of representative films from various studios representing recent advances in sound picture technique.

### FRIDAY, MAY 29

9:30 A. M.—Symposium on Theatre Practice.

(This section will be principally devoted to papers leading to a thorough discussion of the status and progress of theater practices.)

"An Apertureless Optical System for Reproducing Sound on Film," by R. C. Burt, R. C. Burt Scientific Laboratories, Pasadena.

"Continuous Non-Intermittent Projectors," by A. J. Holman, East Grange, N. J.

"Properties of Low-Intensity Reflecting Arc-Projector Carbons," by D. B. Joy and A. C. Downes, National Carbon, Cleveland.

"An AC Operated Sound Motion Picture Reproducing Equipment," by T. D. Cunningham, RCA Victor, Camden, N. J.

"Motion Picture Screens," by F. M. Falge, Beaded Screen Corporation, New York.

Committee reports:

Projection Theory Committee, W. B. Rayton, chairman.

Projection Screens Committee, S. K. Wolf, chairman.

Projection Practice Committee, H. Rubin, chairman.

12:30 P. M.—Luncheon.

2:00 P. M.—Papers.

"New Printing Machine," by O. B. DePue, DePue & Vance, Chicago.

"Air Conditioning by Carrier Method," by A. H. Simonds, Carrier Engineering Corporation, Newark, N. J.

"Reversing the Form and Inclination of the Motion Picture Theater Floor for Improvement in Vision," by Ben Schlanger, New York.

"Noise Measurement," by S. K. Wolf, Erpi, New York.

"Measurements with a Reverberation Meter," by V. L. Chrisler and W. F. Snyder, Bureau of Standards, Washington.

"Application of Optical Instruments in the Motion Picture Industry," by I. L. Nixon, Bausch & Lomb, Rochester.

"The Mercury Arc as a Source of Intermittent Light," by H. E. Edgerton, Massachusetts Institute of Technology, Cambridge.

"New 35-mm. Portable Sound Equipment," by H. Griffin, International Projector Corporation, New York.

8:00 P. M.—Papers.

"New Newsreel Camera," by J. L. Spence, Akeley Camera Company, New York.

"Making Motion Pictures in Asiatic Jungles," by G. S. Mitchell, Universal.

"Simple Apparatus for Cine-Photomicrography," by A. C. Hardy and O. W. Pineo, Massachusetts Institute of Technology, Cambridge.

"A Stroboscopic Darkroom Inspection Lamp," by K. C. D. Hickman, Eastman, Rochester.

"Protecting the Theater against the Fire Peril," by R. B. Dickson, Pyrene Manufacturing Company, Newark, N. J.

"Storage and Handling of Films," by E. W. Fowler, National Board of Fire Underwriters, New York, and L. B. Newell, New York Fire Insurance Rating Organization, New York.

*(Continued on Page 28)*

### *S. M. P. E. to 659*

Rochester, April 28, 1931.

Editor International Photographer

In your next issue will you please extend a cordial invitation to all members of Local 659 to attend our convention.

The meetings are open to all interested.

H. T. COWLING,
Treasurer Society of Motion Picture Engineers.




*Chairmen of Committees*




*Official Board of Engineers*

# Leezer's Wonder Box Fermenting

## Declared Perfect Year Ago, Slight Changes Now Require 25 Operatives to a Camera and Finances of Ten Millions

DEAR Mr. Editor:

About a year ago you were kind enough to give the Wonder Box extended publicity through the columns of your valuable magazine. If you will remember, in the letter which I wrote you at the time, I was positive the Wonder Box was the last word in motion picture camera equipment. In fact I went so far as to declare that it would be a waste of time for anyone even to *think* that any improvement could be made on it.



*John Leezer*

But I was wrong. While waiting for Billy Marshall to dispose of some gold mine stock which he had agreed to do in order that I might have sufficient funds with which to open an office and pay the deposit on a telephone and stenographer I discovered where at least twenty improvements could be made over the old model.

Of course, you will understand that I didn't make this discovery in a minute. It took nearly a year, and everybody asks me why I don't have a telephone. But I am hard at work incorporating these improvements so as to have a better camera, impossible though it seemed a year ago.

I am writing this explanation of why you have not heard from me, in order that you might not misconstrue my silence. So many times there's a blare of trumpets and somebody announces in Beesemyer type that an invention is about to be placed on the market that will do this, that and the other thing, and it never materializes.

### In Black and White

Please do not confuse the Wonder Box with such contraptions. The Wonder Box is an actuality. It's in black and white. Any number of my friends will swear to it, and so perfectly will it function that it will never be necessary to swear at it.

By consulting your February number of last year you will note that in my letter, which you insisted on publishing without pay, I stated the number of operators required to man the Wonder Box would be twelve—three boss lighters, three cameramen and six assistants.

Due to severe criticism I have been compelled to readjust the number of operators. I was accused of giving birth to a robot.

My critics declared that this age was cursed with too much machinery already; that the wonder Box, if adopted by the studios, would throw too many men out of work. Therefore I wish to state that the number of 659s required to operate the Improved Wonder Box has been increased to twenty-five.

I had been assured by a property man who worked for D. W. that the latter would consider it a slight if I sought elsewhere for the two million which I deemed necessary to finance my undertaking. And there was a make-up artist employed on the Sennett lot who offered to interest Mack in the proposition.

But I made the common mistake of not asking for enough and thereby gave these gentlemen the impression that the Wonder Box was just another one of those things. I should have gone to Beesemyer and asked for ten million.

### Too Many Politicians

Financial worries are the least of my troubles now, for I have decided to finance the enterprise by the sale of stock. I had thought some of making it a bond issue, but in that event it would have to be voted on and that meant letting in a lot of politicians, and there are too many politicians in the business already.

By selling stock I can depend on the first cameramen to subscribe for more than enough to float it. Some of the boys who are working on second card permits are so enthusiastic over the stock selling scheme that they think it would be a cinch to dispose of enough paper to give every second man who applied a Wonder Box free of charge.

I have not as yet had time to observe their proposal from all angles, but on the face of it am inclined to think it's the bunk. I will add, in this connection, that Perry Evans is slated to handle the stock deal, as I am reliably informed he has put over bigger ones.

You may think it strange that the unemployment situation has had no small part in bringing about certain changes in the construction of the Improved Wonder Box; nevertheless it has. If the Republicans and the Democrats and the Motion Picture Producers can't bring about better times for the cameramen—in other words, if the worst comes to the worst—there is an attachment for the Wonder Box which makes it available as an apple vending machine; with an improved feature over the ordinary apple vending machine, however.

A photograph in colors of each purchaser is printed on the apple.

And now, Mr. Editor, as Nick Musaracca would say, "Oufweiderzane." The Wonder Box is on the way. Don't let George Mitchell, Si Snyder, G. G. Moreno, Joe Dubray or anybody else kid you into thinking otherwise, no matter how long a time may elapse before you hear again from

Yours very truly,
JOHN LEEZER.

---

[Ye Ed has implored Mr. Leezer to permit the delegates to the coming convention of the Society of Motion Picture Engineers to examine the Improved Wonder Box or even to place it in the scheduled exhibit of inventions of the past year to be staged by the society in the Legion Auditorium. In responding the inventor sadly shook his leonine locks—sideways, of course—declaring as much as he would like to contribute to the edification of these eastern technicians, disavowing any offense in the use of that term, he feared a result of such inspection would be a demand on their part that the machine and its inventor be removed to New York pronto—forcibly if necessary. Confidentially he explained he had heard all about the acute situation existing in the apple vending field in New York, and he proposed to take no chances with those eastern highbinders. Then as he thought it over he seemed to become quite unnecessarily and profanely emphatic about the whole idea.—ED.]

---

### *Government Now Making Sound Pictures on Its Own*

TWO government departments in Washington are now engaged in the production of sound motion pictures, RCA Photophone sound recording and reproducing units having been installed by the Signal Corps of the United States Army and the Department of Agriculture.

The first subject made by the Signal Corps under the direction of Major C. W. Lewis, a well-assembled picture describing the latest developments in anti-aircraft artillery by the ordnance department, was presented for the first time at the opening of the new sound studio and projection room in the extension service building of the Department of Agriculture.

About seventy high officials and other executives of the Department of Agriculture attended the opening of the new studio. Clyde W. Warburton, director of extension service, told of the department's activities in connection with the distribution of silent motion pictures for the past several years and the plans now being made for similar distribution of sound pictures. Pictures produced by the Department of Agriculture are sent to schools, churches, granges and other organizations throughout the country.

# *UNMATCHED!*

EASTMAN *Super-Sensitive* Panchromatic Negative, *Type 2,* possesses the greatest speed ever offered the camera man in any emulsion—wider exposure and developing latitude—as well as all the advantages of previous Eastman emulsions. And this whole combination comes to you at the same price as regular panchromatic. It's a negative film unmatched anywhere, with advantages so obvious, and so pronounced, that you will certainly want to use it in your next picture. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative, *Type 2*

# Simplicity Keynote in Multicolor

## One Chief Factor Is Ability to Photograph Color Without Affecting the Use of Camera for Black and White

SINCE the days of Kinemacolor, 1912, there have been but three major color companies, Prisma, Technicolor and Multicolor. Multicolor is declared by its sponsors to be the simplest and yet most effective color process offered to the picture world.

One of the attributing features of Multicolor is its simple method of photography. Heretofore cameras used in obtaining color value negatives have been of a complicated nature.

Multicolor has devised a method of photographing color which has made it possible for every photographer owning a camera to become a color photographer without affecting the use of his camera for black and white work.

Thus a company can take its cameras to the ends of the earth and photograph either black and white or color at will.

Instead of securing the two necessary color-separation negatives by the use of prisms or rotary filters, Multicolor uses two films, which are exposed together, with their emulsion surfaces in contact. The front negative records the blue-green components of the scene, and has incorporated in the outer surface of its emulsion an orange-red dye which is photographically equivalent to the No. 23-A Wratten filter, and acts as such for the rear film, which is practically a standard Panchromatic, and records the orange-red components only.

### Same as Black and White

Since no prisms are used the negative images are naturally in perfect register, and can be made critically sharp. Since they are made simultaneously there can be no "fringing." The laboratory treatment of these twin negatives is exactly identical to that of black and white negatives.

The prints are made on a special, double-coated positive stock. This has an emulsion coated on either side, in each emulsion being also a yellow dye to prevent the fogging of the opposite print. The print is developed in the normal manner, and the two sides are colored, one orange-red and the other blue-green.

The actual coloring process used is an ingenious combination of chemical and dye-toning, selectively coloring the respective images. Since the print is not made by dye-stamping and since the original negatives can be made perfectly sharp a Multicolor print can be made as critically sharp as could be desired. When colored and dried the print is carefully varnished, and is thereafter ready for duty.

### Color Balance Control

This varnishing process is of the utmost importance, for it not only protects the emulsions, greatly increasing the useful life of the print, but also protects the sound track from the dirt, scratches and abrasions which so frequently ruin the sound far ahead of the picture.

In this printing process an amazing amount of control can be exerted over the qualities of the finished picture. Not only can the overall density of the print be varied, as with black and white, but the color balance as well.

While obviously there is only one "right" balance of color for any given scene, in case of need the balance can be artificially altered to fit the mood; an increase of the red print tending to warm the scene up and an increase in the blue to cool it.

An added feature of interest to producers is that black and white rushes can be made from one of the pair of negatives.

### Sound Track and Color

Progress in colored motion pictures has required the solution of many fascinating problems, one of the most important of which, the colored sound track, has recently been solved by Multicolor in cooperation with Electrical Research Products.

The colored sound track in the Multicolor process results from the fact that one side of the positive film contains a blue image and the other side contains a red image, while the sound track is printed on only one side. Experiments have shown that a blue sound track is more desirable than a red track, so Multicolor's sound track is blue.

With the variable area system of recording sound on film no particular problems are encountered that are different from black and white processing. In variable density recording, however, the blue track requires a processing of the positive different from that in black and white work.

This difference comes about because of the increased contrast of the blue-toned track over the black track before toning, and also because of the non-linear relation between the density of the blue as seen by the photoelectric cell and the density of the black before it was toned.

The situation is further complicated by the recent introduction of the caesium photoelectric cell which gives a different result from the potassium photoelectric cell when used in connection with a colored sound track.

The potassium cell is sensitive only to blue light while the caesium cell responds also to red light. The effect when in use with a black and white sound track is simply that the caesium cell reproduces with greater volume than the potassium cell. But when used with a colored track the relation between blue density and the black density is entirely different for the two cells, resulting not only in a difference of volume but also in a difference of quality.

### Either Potassium or Caesium

This situation to the sound photography engineer demands an intensive study of the sensitometry of the colored sound track. This has been done in cooperation with Electrical Research Products and further tests are being undertaken with a view to determining the best processing procedure for other variable density systems of recording.

The essential condition of good processing of a sound record is that there exists a linear relation between the transmission of the positive as viewed by a photoelectric cell and the exposure of the negative.

For the Erpi system of variable density recording this condition can be satisfactorily met by applying proper processing to the positive, leaving the recording and negative processing the same as in black and white.

In other words, for this system of recording, Multicolor can take a negative properly recorded and developed in the normal manner for black and white and, by properly processing the positive, can produce a sound track which will make good sound when used with either the potassium or the caesium photoelectric cell in the theater.

If there is an advantage of one over the other it is in favor of the caesium cell, which it may be noted will soon be used exclusively throughout the country.

Although it is declared a sound track on a colored picture can be just as good as on a black and white picture and possibly better it is pointed out disaster is certain unless the processing is done with thorough knowledge of the situation which is peculiar to the color system and the particular system of sound recording used.

---

### *Five Countries Represented*

Representatives from at least five countries will attend the Society of Motion Picture Engineers' spring meeting to be held in Hollywood, May 25 to 29. From Germany there comes a delegation of five, headed by Oskar Meester, leading German motion picture engineer. Two engineers will be present from England. Ronald Jay of Scotland and Luigi Ramieri from Italy also will be present.

# INTRODUCING
# A NEW LAMP
## . . . AND ITS SIGNIFICANCE TO YOU

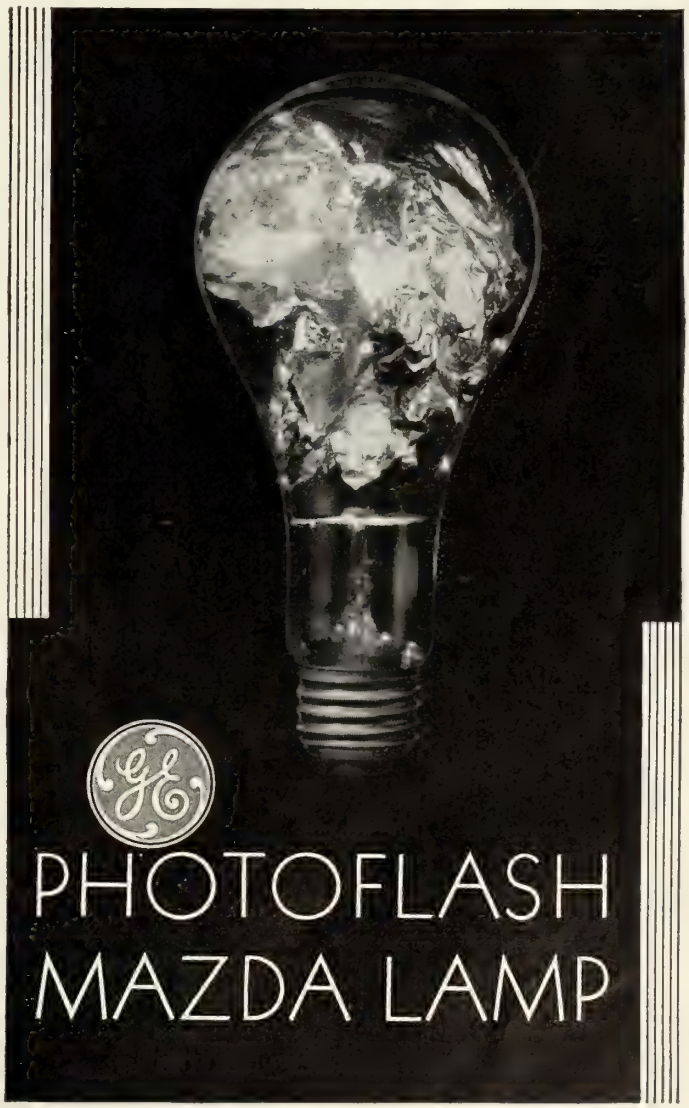
NOW another General Electric product—the Photoflash lamp—eliminates the smell, smoke and noise of flashlight powder. Already it is in wide use among press, commercial and professional photographers generally.

The lamp itself is simple enough, both in construction and operation. Thin aluminum foil in crumpled sheet form, pure oxygen and a specially coated filament are the contents of the clear glass bulb, which has the usual medium screw base. When the current—which may be that supplied by A.C. or D.C. circuit or by dry-cell or storage battery—is applied, a brilliant flash of white light which lasts only 1/50 second occurs.

The lamp is used with suitable reflector equipment for best results. One lamp amply illuminates small areas with few subjects, while several lamps can be flashed simultaneously for larger groups.

The General Electric Photoflash MAZDA lamp is assured a definite place in the cinema industry. The creation of artificial silent lightning is one of many uses that suggest themselves at once.

In still photography, Photoflash will be used extensively in publicity shots in the homes of film stars, where its cleanliness, convenience and efficiency will be welcome. Wherever flashlight shots are desired — in public places, on boats, trains, in hotels—the G. E. Photoflash MAZDA lamp will make them their best.




GENERAL ELECTRIC

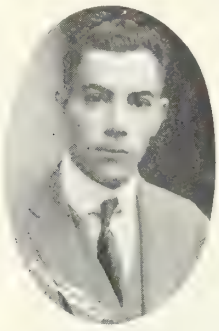
*Join us in the General Electric radio program broadcast every Saturday evening over a nation-wide N. B. C. network.*

# Continuous Movement Camera Here

## Veteran Photographer Records Impressions of Moreno-Snyder Mechanisms and Describes Their Many Unique Features

**By IRA B. HOKE**

SINCE the beginning of motion pictures, signalized by the experiments of Muybridge, the illusion of movement has been accomplished through a series of still pictures projected in rapid succession upon a screen by the intermittent action of a shutter to mask the pull-down or movement of the film.



*G. G. Moreno*

It is evident that this intermittent mechanism both in the camera and projector will show originally took place before the camera. As a result the action is only a portion of the complete movement whichoften noticably jerk.

Now it has long been the goal of inventors of movie apparatus to design a camera which would enable the photographic record to be obtained without the intermittent stopping and changing of the recording film. In other words the object has been a continuous-movement camera.

Among the early experimenters in this field was Gabriel Garcia Moreno, a native of Tacubaya, a suburb of the City of Mexico. At an early age Senor Moreno began experiments in the analysis of motion, construction of motion cameras and projectors, and the application of various theories of optics to the problem of evolving a continuous-movement camera and projector.

During the period of his research he was employed in the banking business and has to his credit an enviable record as manager of several important banks, notably at Ciudad Juarez, Laredo, Nogales and the City of Mexico.

### Out of Banking Hours

After banking hours young Moreno worked in his laboratory perfecting complex optical and mechanical problems. When at last his dreams became feasible he applied for patents on his camera, projector and apparatus incidental to their construction and maintenance.

Early in 1929 Senor Moreno came to Hollywood, where he became associated with Silas Edgar Snyder, then editor of The International Photographer, official magazine of the cameramen of the motion picture industry.

During the depression of 1930 little progress was made outside of the construction of working models. However, in the present year W. G. Fairbank, a capitalist and organizer of wide experience, recognized the worth of the inventor and his unique products and purchased the holdings. Out of the association of these three builders was evolved the Moreno-Snyder Cine Corporation, Ltd.

In the shops of the corporation work is now under way on cameras and projectors offering unique features to the various branches of the motion picture industry.

The outstanding difference between the Moreno camera and the present-day standard camera is continuous motion. The film passes through this camera at any uniform speed with no intermittent motion of the film or any moving part of the camera.

A stationary image on each frame is accomplished by distributing the light transmitted by the photographic lens over a given area of constantly moving film by means of a revolving rectifying optical system of thin prisms traveling at a linear velocity equal to that traveled by the film.

### Doubling Exposure Time

When projected the consecutive frames have the appearance of dissolving into each other in rapid succession rather than jumping suddenly from frame to frame.

It is evident that since this movement does not whip the film into a series of sudden stops and starts, much camera noise has been eliminated. In fact it is doubtful that the most sensitive microphone would be affected even at close-up range.

Because of the absence of dark shutter blades obscuring light for the greater part of the time, exposure in the continuous camera may be computed at 1-24 of a second when film is traveling at a speed of 90 feet per minute. Compared to the normal intermittent camera exposure of 1-48 of a second at a speed of 90 feet per minute a remarkable gain in exposure time is apparent.

The range of exposure is governed by an adjustable slit much on the order of that used on a continuous printer. Camera dissolves are made by a geared control of this exposure slit.

As can readily be appreciated a great latitude of exposure is obtainable in this manner. Extreme openings of the slot allow the cameraman very small lens stops where unusual depth of focus is necessary.

### Uniform Negative

Regarding exposure it is here that Mr. Moreno has embodied in his camera one of the most clever devices yet given the industry. It is a practical built-in exposure meter. This device is not a peep-sight affair, but is entirely automatic in its action and so certain in its results that cameramen indorse it highly.

The control box of the meter is located at the rear of the camera proper, directly before the operator at all times. Its consistent use guarantees a uniform negative not only for a day's work but for an entire picture.

In the slow-motion field the Moreno camera promises to become very popular. Without any change of adjustment, film may be run silently in speeds up to 300 frames a second or 1125 feet a minute. The value of its greater latitude of exposure in shots of this type is readily evident.

### Novel Magazines

The focusing and line-up optical system is similar to other standard cameras with the exception that no great movement is necessary to change from focusing to photographing position. Nor is it possible to operate the camera "blind"—that is, without changing to the photographing position. Here Mr. Moreno has displayed a touch of genius in the design of an automatic trip which instantly "throws over" from focusing to shooting position at the first revolution of the camera motor.

A radical departure from the accepted standard double film magazine is incorporated in the Moreno camera. Although similar in construction and appearance, the magazines are so made that either delivery or take-up sides may be removed as a unit without affecting the remaining side. This is made possible by separately light-trapping each retort. It is an added convenience in making dissolves, cutting down equipment weight, etc.

The first commercial continuous Moreno projector is now under construction. When completed it is designed to eliminate objectionable flicker and allow a far greater screen illumination with a given light source than does the intermittent type projector.

Of course a continuous projector is not necessary to project film photographed by the Moreno camera. Film exposed in this camera and projected in any standard machine shows at once the smoothness of the continuous liquid motion.

This is most evident in such subjects as birds in flight, dancers, runners, and allied rhythmic movements.

Then, too, there is the correct portrayal of such definitely marked movements as the revolutions of a spoked wheel which so often appear to go backward when photographed with the intermittent movement.

The camera is surprisingly light in weight, and because of this and its other unique features promises to become popular with news photographers as well as studio production cameramen.

# A PLEDGE

## To Theatre Owners, Managers and Projectionists to Maintain

Simplex
TRADE MARK REG'D.

## SUPREMACY

It has been our responsibility to satisfy the needs of the motion picture industry and to meet many emergencies created during a period of extraordinary expansion and unparalleled activity.

With increased manufacturing facilities and closer contact with our selling organization we pledge this great industry that we will render even greater service and maintain the high quality which has won a world-wide supremacy for

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THE INTERNATIONAL PROJECTOR

## INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET NEW YORK

# Dirt and Scratches

CONDUCTED BY IRA HOKE

***Lost a Shovel, Maybe***

Henry Prautsch—I see workmen are patching up Sunset boulevard after it has been finished only two weeks.

Maury Kains—Yeah. They ought to design pavements with zipper fasteners so they can open 'em up quicker.

—: :—

***Subtle Art***

A visiting art critic paused before a three-ply panel down at Lewis Physioc's studio the other day.

"Ah! And what is this?" he exclaimed. "It is superb! What color! What composition!"

"Yeah!" said Lew. "That's where I clean the paint off my brushes."

—: :—

***Make-up Artist***

Ben Savage—An actor just told me that during the dull period he'd take any work he could get. Well, he went to work.

Jackson Rose—Went to work, eh? Where?

Ben—In a watch factory.

Jack—What in the world could an actor do in a watch factory?

Ben—I guess he's making faces.

***Familiarity, Etc.***

Leading Lady (to reporter)—All that I am I owe to my mother.

Catty Chorus Girl (aside)—Why doesn't she send the old lady 30 cents and square the account?

—: :—

***Study in Color***

Mike was sent to the steel work forty stories above New York. It was his first day as a rivet catcher and he was scared to death.

Pat, the foreman, watched him for a while and thought to relieve his nervousness.

"Begorra, yer green at this job, me boy," began Pat.

"Green, me eye," said Mike, "I'm pale white."

—: :—

***These Hard Times***

Landlady—See here, mister, you've been here two months and haven't paid any rent yet.

Assistant Cameraman—But you said it would be like home here.

Landlady—I did, but what of it?

Assistant—Gosh, I never pay any rent at home.

## *Japanese Assistant Expounds Questions to S. M. P. E.*

Hon. Howard E. Hurd,
Bus. Rep. Local 659.
Dear Mr. and Sir:

Excuse it please a few questions and answers from Japanese asst. cameraman to increase quality of my knowledge as follows:

Why do conventions of the S.M.P.E. occur in Hollywood only most occasionally?

My cousin, Whoshooti Kodaki, makes statement that most movable pictures of entire whole world are the photographic art of Hollywood cameramen. Would not the S.M.P.E., therefore, learn how to make better movies here than Lake Placid, N. Y.?

I propound this answer to my cousin, who state maybe there is gin in Lake Placid. I think this very doubtful answer because fish cannot go swimming in gin.

I now expound second question at you, Hon. Sir and Brother, as are following immediately.

Where could S.M.P.E. find a more impressive hall to examine working parts of Hollywood movies than our American Legion auditorium? Last night I also expound this question to my Hon. cousin, Whoshooti Kodaki, who answered as follows:

"Nowhere."

I are asking it, therefore, that you send Hon. regards and polite invitations of cameramen to S.M.P.E. to hold all future conventions in Hollywood, the movies' own personal home town.

Tell to them suggestive slogan such as:

"When better talkies are made, Hollywood will get over the best 'line'."

Also escort them through the studios so esteemed gentlemen can see how cameramen could make more efficient pictures with soundless cameras instead of dog houses. If we asst. cameramen have to push these "baby blimps" around much longer the producers will be broke with useless overhead and so will my backbone spine.

Hoping you are same,

Fraternally yours,
IKARI KARDI.

***Cameramen, Attention***

A married cameraman who takes his wife out driving occasionally will avoid embarrassment by not going down Detroit street between DeLongpre and Fountain avenues.

A little boy, too small to attend school, rides a tricycle up and down in front of his home and greets every passing motorist with "Hello, daddy!"

—: :—

***And How***

Peggy, the chorus girl, says if she had it to do over again she would marry the same men.

—: :—

***No Humpty Dumpty***

Business Agent—I understand that you broke the Sabbath by accepting a day's work at the S. O. K. studio.

Cameraman—Yes, Sir. It was I or the Sabbath; one of us had to be broke.

—: :—

***Also Halves***

Maury Kains says when he went to college at a famous Scottish university their favorite football yell was:

"Rah! Rah! Rah! Get that quarter back!"

—: :—

***The Tube Wins***

Esselle Parichy: Hello, Jack. Hurd wrote me you had been captured by the Tartars.

Jack Alton—I was, but I escaped.

Esselle—How in the world did you get away?

Jack—Well, when my Tartar guard was asleep I smeared tooth paste all over him, and you know what tooth paste does to tartar.

—: :—

***All Aboard***

Duke Greene, while on a trip to Kentucky last year, overheard this one in the railroad station at Louisville.

Colored man (to ticket agent)—I want a ticket for Virginia.

Ticket agent—What part of Virginia?

Colored man—All of her, suh. Dat's her watching mah suitcase.

—: :—

***These Moderns***

Motherly old lady (on Hollywood Boulevard)—Goodness, look at that girl wearing knickers and her hair cut just like a man's. Girls nowadays are disgraceful.

Bystander—But that's my daughter.

M. O. L.—Oh, I beg your pardon; I didn't realize you were her father.

Bystander—Don't be funny, grandma, I'm her mother.

—: :—

***Cured***

A certain local cameraman known far and wide for his late hours, good hands, and large capacity, suddenly vanished from the night life of Hollywood.

Seems his wife decided to cure him

once and for all of his wandering nature. She locked the apartment door and waited. Came the wee small hours and her husband quietly tried the door. Then he tapped lightly and waited to see if his wife had heard.

"Is that you, Jack?" she wispered from the inside.

Her husband's name is Bill.

—: :—

***In Wrong Again***

An assistant director was mustering in his force of actors and actorines just as the train was steaming into Truckee on location for the R O X studio.

"Say," he said to an actor who was evidently trying to duck past unseen after answering roll call, "how in the world did you get that big bruise on your cheek? Why, you can't cover it with make-up for a week."

"It's only a birthmark, sir," answered the actor.

"Birthmark? Why, I never noticed it before."

"Well, it's a birthmark all right," insisted the thespian. "You see I kinda made a mistake on the Pullman last night and jumped into the wrong berth."

—: :—

***Over the Top***

Just heard about a Scotchman who always climbed over the gate to save the hinges.

—: :—

***And That's That***

Cutter Girl—What's the age limit for cameramen?

Her Patcher—Listen, sister, a cameraman at any age is the limit.

—: :—

***Oiled?***

Cute Chorus Girl—I've changed my mind.

Assistant Director—Does the new one work any better?

—: :—

***Boiled?***

Bob Tobey—I'll bet that extra girl doesn't know how to cook beans.

Bob Bronner—Say, she doesn't even know how to open them.

—: :—

***Same Old Recipe***

If you take 4 cakes of yeast, 2 packages of raisins, 1 dozen fresh limes and 2 quarts of grape juice, some darned cop will probably pinch you for stealing.

—: :—

***Ho Hum***

The difference between the stuff we drink on Hollywood Boulevard and the stuff Rip Van Winkle tried in the Catskills is that Rip woke up.

—: :—

***Wore Him Out***

Billy Marshall—We never make any more pictures about the Royal Northwest Mounted Police.

John Boyle—No. I guess they must have found the man they were always looking for.

—: :—

***No Blondes***

Sweet little lab girl—I just adore dark men.

Clyde De Vinna—You'd have a lovely time in Africa.

### *Chinese Will Try English In Talkers in Chungking*

A MOVING picture theatre in Chungking was practically completed in February, 1931, according to Trade Commissioner Harold D. Robison, Tientsin, China. The theatre has a seating capacity of 3,500.

The operators plan to install sound equipment, but it is doubtful if the result of using sound pictures in English will be successful, as there are comparatively few English-speaking Chinese in this port.

However, there is a recent movement in China for the development and production of sound pictures in Chinese. If this firm is able to produce pictures in Chinese it may be possible to operate a sound apparatus in Chungking.

### *Sound Pictures in Hospital*

The Dayton (Ohio) State Hospital has introduced sound motion pictures to its inmates and employes. RCA Photophone apparatus is installed. This is the third large state institution to provide Photophone sound for the afflicted. The Toledo State Hospital and the Ohio State Penitentiary were the two other institutions.


Convention Delegates

*are invited to visit*

*the home of*

AUDIO-CAMEX

*and inspect its system of*

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~~Art Reeves~~ **Cliff Smith**

**Eugene J. Cour, Chicago Representative, 1029 South Wabash Avenue**

Reproduced from "Sound Waves," April, 1931

# AS WE SEE IT

By C. DARTE

Recorded results of the Tanar portable sound-on-film equipment, are disappointing. After waiting some time to hear this, expectations were naturally high —especially after hearing so much about the results. Perhaps this has something to do with our opinion. The equipment looks neat and well-built. It is to be hoped that the "bugs" will be ironed out. This game needs several good equipments badly.

* * *

Much Obliged

---

**TANAR CORPORATION, Ltd.**

Originators of Portable Sound-on-Film Recorders

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# Cream o' th' Stills



*Ira B. Hoke has labeled this interesting feline study "Portrait of a Cat." The artist admits the original is a neighbor of his and that he feeds it salmon but nothing stronger, all ruddy nasal indications to the contrary notwithstanding. It is possible puss scents some of that salmon right now.*

# Cream o' th' Stills



*A storm is gathering over Los Turas Lake as Clifton L. Kling transfers the evidence to a permanent record, proof that they do have those things in Southern California*



*In placid mood was this Crater Lake when it was sighted by W. J. Van Rossem— or is that a sample of the "new ice" so strongly appealing to the boy skater?*

# Cream o' th' Stills



*Here is a New Mexican mesa photographed by William H. Grimes in the country where Billy the Kid came to the end of his swift career*



*This is another of the series of winter scenes photographed by Frank Bjerring along the shores of Truckee River— and a lot of humans like their snow via the photographer's lens*

# Cream o' th' Stills



*Joe Manatt brings us this striking picture of aquaplaning at the Norconian Club, Corona, California.*

BY INVITATION of the Exhibits Committee of the Society of Motion Picture Engineers the

# MORENO-SNYDER CONTINUOUS CAMERA

will be on exhibition at the Spring Convention of the S. M. P. E., where its inventor, G. G. Moreno, will be pleased to meet and to explain the instrument to all interested inquirers.

The producers of the camera hereby gratefully acknowledge this invitation and courtesy.

SIGNED

**Moreno-Snyder Cine Corporation, Ltd.**

GARCIA GABRIEL MORENO, Chief Engineer
WILLIAM G. FAIRBANK, President
SILAS EDGAR SNYDER, Sales Promotion

# 666 CHICAGO 666




By NORMAN W. ALLEY

## *Over the Grapevine*

Philadelphia, May 14.

YE ED, being now something of a Globe Trotter, is scribbling this page out way down in sombre ol' Philadelphia. . . The boss says for us to take a two month flit-flit in the interests of good old Hearst Metrotone Newsreel, and here I am. . . And Sunday will see us still here, tsk, tsk, tsk. . . Gene Cour handling Audio-Camex in midwest territory, Burton Holmes has purchased and others are nibbling. . . Soundie Harry Neems has went New Yawk again. . . George Brown, chef de gare over at number 2, Chicago stage hands, is going to take over sound men in midwest—so the grapevine reports. . . When he does there will be several 666 members among the missing. . . Rumors afloat about Chi Daily News taking over complete control of Universal Newsreel production; no announcements, but its okeh with Charlie Ford, if so. . . Indie producers showing more and more interest in low priced recording equipment catalogues; as the repression subsides the Indie plants will be prepared for the rush. . . Dominick Montemurro, 644 camera wizard, has been shifted from New York to Chicago to spend the summer—what with a new Mayor, a windy jubilee and the three other speak softies all open it looks like Monty will not have to join the Navy this year. . . Prexy David looking very sad these chilly nights; someone finally broke the news to him that it's impossible to put sound on an Eyemo. . . Now they've gone and bought Charlie a nice new Mitchell with Vitaglow sound attached and the old back is moanin' even before it arrives. . . Vi Braun reports collections are picking up and hopes they will stay that way, sodowe. . . Jack Barnett has gone in for housekeeping, ah well! after all, there ain't no place like home. . . Jack Chouinard, Chicago Surface lines lens snooper, advises the accidental season is well under way and his squad are legalling more wrecks than ever. . . Wilding wildcats over in Detroit finishing another automotive soundie. . . Ralph Biddy likewise has just completed a silent two reeler for Standard Oil of Indiana. . . Ralph Phillips is synking his trailers these days. . . Charley Geis went over and helped Commander Rosendahl take over command of the new super gas bag at Akron t'other day. . . News photogs of Chicago had a big jamboree over at the Illinois Athletic Club's swimming pool recently and Chick Keller did his famous standing, sitting, standing back flip off the high board; he's resting comfortably, thanks. . . President Canavan has okeyed the newsreelers' agreement and same is now before the producers; they're making book on the result over at Al Simons' smoke emporium.

---

## *In Focus In Spots!*

By THE SASSIETY REPORTER

I SEE where somebody out there on the coast must of figgered it wuz old times because they slipped Harry Birch's monnicker at the start of the page as the conductor of same. So I s'pose the head man, Alley, will be kinda hot under the collar and maybe cut up this here razz line of mine.

That's the trouble, though, with a fellow pinnin' his old standby, what he uses on his checks what bounce back, on a news Page. Now you take my ole name what's signed at the top, regardless of who should write it I guess I'd get the credit for it because everybody'd think it wuz me anyhow.

So I just want to tip you off, Mr. Page editor, maybe you ought to sign it by "The Herring Choker" and then everybody would know it wuz you, Alley, what wrote the darn thing.

[The crime on the "by" line was committed in Hollywood by one old enough to know better, one who herewith and now apologizes—and how.—Ed.]

SIX-SIXTY-SIX

### *Age Cannot Wither*

And while we're on the subject of Harry Birch. A bunch of us 666's was swappin' lies the other night about a certain car some of us is drivin' and what trouble we is havin' with same, and old pal Harry, who drives one of these here buggies himself, goes into goose pimples about what a swell boat his is and then after the meetin' I pass him up like the rush of dizzy blondes for Reno with my not so good copy of the same make car.

SIX-SIXTY-SIX

### *David No Longer Silent*

Shades of the good old silent galloping tintypes! T'other night I stroll into the joint where our worthy Prexy Charlie David grabs the weekly pay check from and there sits the famous Charlie on the floor with a contraption he calls an amplifier trying to figger out how to make a needle move by hollerin' "woof-woof" and clapping his hands.

I thought maybe he was practisin' the high sign of some lodge he wuz plannin to join. Well, about six burned out tubes later the maestro of 666 gets up, says some several pages of dirty words and then tells me maybe the good old days wusn't so bad after all.

After beggin' Charlie about what's up I find out this. *Charlie David, Pres. of 666, has now also went sound.* There's only a few of 'em left now.

SIX-SIXTY-SIX

### *Under Your Hat*

Gene Cour, when he ain't busy on new by-laws or sumpin, is keeping a pretty close eye on the home fires. The Cours are expecting company any day now. Maybe there'll be a Gene Cour Jr. now to follow a famous papa behind the lens. This is confidential nooze.

SIX-SIXTY-SIX

### *Some Robins*

Jack Barnett returns from a barnstorming trip in Southern Illinois telling weird tales about the size of the robins down state. Jack saw flocks of birds down there, and when he asked Brother Shorty Richardson what kind they wuz, Rich pipes up, "Robins!"

And the ever trustful Jack lets it go at that. Jack, for your information, when this dept. worked on the farm before graduating into the movie game they wuz named, "Rhode Island Red Hens." Information was the idea when this collim was organized.

SIX-SIXTY-SIX

### *That Irish Spirit*

The old Irish Gridiron at Notre Dame looks like a west coast movie lot. A series of shorts are bein' made to enlighten the world on how the Irish spirit marches on every fall to the enemy's goal line. There's a whole crew of 659 film burners down there with blimps and everything.

Will Klein of 659 heads the explorers from the land of sunshine, and his staff includes the following heavyweights of the lens: Fred Eldridge, Will Dodds, Lloyd Ward, and the old still end is held up by our old veteran, Bob Hollahan of 666.

Max Markmann also represents the

Windy City end of the expedition into the wilds of the fightin' Irish.

SIX-SIXTY-SIX

### *Real Fan*

Then there's the story about our old pardner Urban Santone, another six-six-sixer. Urban used to brag that you couldn't drag him near a big league ball park unless he was assigned to cover one.

Well, this same baboon Urban gets himself a hotel room out on the road, has the bell hop cart in one of these radios what runs a half hour on a quarter and then spends two bucks on the radio contraption listenin' to the ball game. Oh, well, maybe it's the fun of hearing the two-bit piece drop in the slot.

SIX-SIXTY-SIX

### *A Watch to Keep*

Old George Lockyear, the sergeant from the Signal Corps who led many a newsreeler into the smoke of army maneuvers, has went and retired from Uncle Sam's lens snipers.

The army gave George a big farewell feed and then the General got up and made a swell speech all about how George spent twenty-eight years in this man's army and never shot a picture out of focus and then he winds up and hands George an elegant watch as a keepsake, but the funny part of it is George ain't going to have ever to hock the watch, because Uncle Sam takes care of you for keeps when you grind his cameras that long.

SIX-SIXTY-SIX

### *Confidential*

Well, I gotta close, as I want to get over to the bank and make another deposit on my old age fund, as I ain't working for the Army. See you next month.

# *Portable Sound Recording Device Built by RCA for Mitchell Camera*

ENGINEERS of RCA Photophone, in collaboration with engineers of Westinghouse and General Electric, have produced a new portable sound recording equipment for use in connection with the Mitchell camera that is claimed to be one of the most efficient apparatus of its kind that so far has been introduced in the field of outdoor recording activities.

For news reel and "location" work it is said to meet demands that heretofore have been impossible and in connection with the recording of industrial and commercial pictures and the chronicling of expeditions upon land and sea and in the air the apparatus appears to fill a long-felt want.

Including cables, cases and all accessories the entire equipment weighs less than 400 pounds and can easily be transported in the rear compartment of a small automobile. The operating equipment necessary for "location" work weighs about 245 pounds.

The new outfit employs a combined camera and recorder designed to expose 35 MM. film at a speed of 90 feet per minute, a condenser microphone for sound pick-up, a portable recording amplifier and the necessary power auxiliary and spare apparatus. The recorder head is mounted between the film magazine and the top of the camera. The recorder is made up of two main assemblies.

#### Speed Control

In the optical system of the mechanical film-drive assemblies a 32 volt DC drive-motor is provided to operate both the recorder and the camera. The speed of the film through the camera during operation must be maintained at 90 feet a minute, and for this purpose a speedometer on top of the recorder and a motor speed control rheostat is provided. A storage battery is used to operate the motor and is contained in an individual battery box.

A mechanical filter system is incorporated within the recorder to prevent sudden changes in film speed. The tube condenser microphones are each mounted within a cubical metal case which also incloses a three-stage microphone amplifier.

The main recording amplifier is contained in its own individual case together with all batteries necessary for its operation, as well as for that of the interphone, the microphone, and the microphone amplifier. It consists of a Radiotron UX-864 transformer coupled to the microphone amplifier cable.

This tube is resistance-coupled to another Radiotron UX-864, which is in turn resistance-auto-transformer coupled to a push-pull circuit utilizer tube Radiotron UX-112A; and the output transformer of the push-pull stage is used to operate the recorder galvanometer. The amplifier panel contains the necessary instruments and controls for the operation of the recording apparatus.

The unit for the recordist consists of a double-headband with a low impedance phone on one side for the inter-phone and high impedance phone on the other side for monitoring. The unit for the cameraman consists of a single headband and one low impedance phone.

A feature of this apparatus is the adoption of the single system of recording by means of which the sound is recorded upon the film 19½ frames in advance of the exposure of the picture, which makes possible the immediate reproduction of the subject after it has been developed and printed.

For the purpose of demonstrating its efficiency under unusual conditions one of these new machines was operated successfully in a cabin airplane, and it has been put to severe tests in various other ways.

### *France Has Silvertone*

Silvertone-Carpentier is the name of a new recording unit which is being made by the Establissements Carpentier, a large engineering firm in France. Silvermount-Films has been founded to make and distribute French production of the Silvertone system, the acting directors being P. H. de Monteynard and A. de Saint-Andre.

Production will be carried out at Joinville under the direction of Burton George.



*These rose-crowned, raven-haired Gitana senoritas, bedecked in carnival costumes, who dance the "Flamenco." Photo by Esselle Parichy in Granada*

# *Australian Censors Are Harsher on British Films Than on American*

THE annual report of W. Cresswell O'Reilly, chief Australian censor, as stated in the Bioscope, says that in the island continent rejection of British films represented 8 per cent of the total of 50 submitted and but 3.2 per cent of the total of 525 of American origin. Besides the American and British subjects but five were imported from other countries.

During the year ending January 1 last 2,148 films of varying lengths were imported. Of these 1,647 were passed without cuts, 380 were passed after being cut, and 121 were in the first instance totally rejected.

During the year the Appeal Board dealt with 132 appeals. Of 73 rejections it upheld 39 and dismissed 34, of 37 suggested revisions it upheld 10 and dismissed 27, and of 22 cases relating to divorce it upheld 8 and dismissed 14.

More than half the films rejected by the censor in the first instance were later released by the Appeal Board.

Special comment is made by the Australian Censor concerning British films. He says: "The outspoken comments on last year's report regarding the character of British films were misinterpreted and misunderstood. Criticisms offered in sorrow and with a sincere desire to lead to improvement were taken in some quarters as evidence of anti-British bias. I am glad, however, to say that there is a marked improvement, some of the recent British films surpassing the American in every department of production and entertaining value.

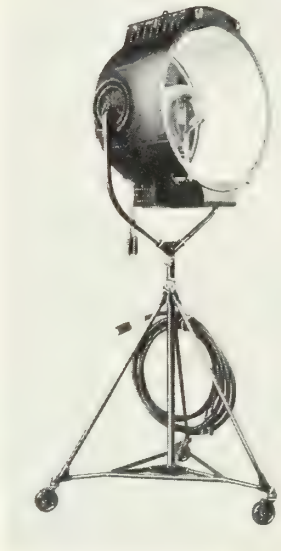
"There is still, however, too great a proportion which are of poor quality. Even when some of the latter are passed by the Censorship, either distributors or exhibitors will not show them, which is rarely the case with American films.

"It is a pity also that British producers are exploiting the bedroom farces *ad nauseam*. Surely there are other humorous ideas and situations available, besides men and women getting into one another's rooms. There is also a tendency for smartness and sophistication to step over the borderline of suggestiveness and indecency.

"An examination of the figures and percentages in respect of eliminations and rejections during the past few years," the report continues, "does not afford much ground for asserting that there has been an improvement in the moral standard of the pictures submitted."

GREETINGS

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### *Six-Sixty-Six Grows Fast*

The International Photographer is in possession of No. 5 of "Six-Sixty-Six," a five by eight and a half inches house organ for the Chicago local of International Photographers. The publication contains sixteen snappy pages and is edited by V. M. Braun. Incidentally more than six pages are advertising.

The text is devoted to organization happenings, all of which are readably presented. The publication reflects credit on those responsible for its making.

### *Dodge Dunning Home*

Dodge Dunning, who left Hollywood March 26 for Europe for a brief business trip and to escort home from a European tour his mother and sister, returned home May 18. While away he made arrangements for opening Dunning laboratories in London and Berlin.

### *John Alton Writes*

John Alton, Local 659, is still at the Paris Paramount studio, where he is in charge of the camera department and occasionally shooting. He writes he will be glad to show around any visiting brother.

# What Talkers Mean to Tomorrow

## Remarkable Summary of Audible Screen's Aid in Advancing Public Health, Industry and Civilization as a Whole

By JOHN E. OTTERSON
*President of Erpi, in Coast to Coast Radio Broadcast*

TALKING motion pictures are the product of telephone research. The Bell Telephone Laboratories have been studying the problem of voice transmission for over fifty years. Thirteen years ago intensive research was directed to the recording and reproduction of sound from records. The result has been the modern phonograph and the talking motion picture.

Talking motion pictures in the accepted public sense are about four years old. Thus far they have been used principally in the theatrical entertainment field. So great has been their success that they have completely displaced the silent picture, revolutionized the motion picture industry and given the world a more expressive, comprehensive and versatile art.

The defects that were present in early presentations have been overcome, the prejudice that arose from changing the habits of the motion picture public has died down, motion picture audiences are devoting less time to sleep.

Meanwhile another awakening has been going on, an awakening in other fields. However important and significant has been the introduction of talking pictures into the entertainment field, we are confronted today with an infinitely more important and far reaching application of this new found medium of expression. I refer to the use of talking pictures in the fields of education, religious teaching, politics, industrial training and advertising.

### Transferring Personality

There is a Chinese proverb to the effect that a picture is worth ten thousand words. We are conscious of the truth of this when we realize the extent to which American motion pictures have made their influence felt throughout the world. American customs, manners and culture have been carried to every quarter of the globe.

Silent motion pictures have been used in the field of education for a number of years. The addition of speech supplements the instructional quality of the picture itself and makes it possible to bring to the classroom the personality of great teachers. The mind looks out upon the world through the portal of the eye.

Understanding and interpretation of that which we see is for the most part dependent upon that which we hear. Talking pictures have the virtue of making an appeal to the mind through both the sense of sight and the sense of hearing. Instructional material is presented in a form that is at once entertaining, understandable and impressive.

### Vast Influence on Health

Experience with these talking pictures has been most encouraging. They have been presented to pedagogs and pedagogical gatherings throughout the country and have been received with approval and enthusiasm.

There has been perhaps no more graphic and impressive application of talking pictures than in the field of medicine and surgery. There can be nothing more vivid than the motion

*(Continued on Page 46)*

John Boles
Lois Wilson
Genevieve Tobin
in
"Seed"
a Universal Picture



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Max Factor's Theatrical Make-up for the Stage

# Navy Training Men to Install and Operate 250 Reproducing Plants

THREE officers and twenty-eight enlisted men from the scouting fleet, formerly known as the Atlantic fleet, with headquarters at Brooklyn Navy Yard, and three officers and twenty-eight men from the battle fleet, stationed at San Diego, have been graduated in the first classes of the sound motion picture technician's schools which were organized by RCA Photopone, for the instruction of students in the operation of sound reproducing equipment which is soon to be installed on all battleships, cruisers, destroyers and land stations of the navy.

The classes were held daily for six weeks and the officers and men who received diplomas have reported to their ships and stations to begin the installation of the sound motion picture apparatus. Two more classes of six weeks' duration each will be conducted. It is expected approximately 250 installations will be made before the end of the year. A technician's school will be opened at Cavite, Philippine Islands, within a short time.

All of the men who took instructions in the first classes were either chief electricians or chief electricians' mates of the first or second classes. All were obliged to pass preliminary examinations before they were accepted in the classes and practically all of them had had experience in the operation of the silent motion picture apparatus with which the ships and shore stations of the navy have been equipped for many years.

Under the direction of Lieutenant Franz O. Willenbucher, who has charge of the purchase and distribution of motion picture films, the United States Navy maintains the largest active film exchange in the world. Twelve hundred programs are presented annually. Shows are given every night aboard ship, weather permitting, and it is estimated 50,000 of the 86,000 officers and men attend each exhibition.

In addition to the ships which comprise the Atlantic and Pacific fleets and the shore stations on the continent, Photophone apparatus is to be installed at the shore stations of the Virgin Islands, Haiti, Nicaragua, Porto Rico, Hawaii, Guam and the Philippines. Permanent equipment will be installed on the battleships and portable apparatus on the smaller vessels.

Greetings

are sincerely extended to the Society of Motion Picture Engineers, members of which are cordially invited to visit our Laco Lite production plant and rental department, during this spring convention of 1931.

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### *The "Hip" Goes Sound*

The Hippodrome, for thirty years one of the most famous legitimate theatres of London's West End, is to show talking pictures. A contract has been signed for the installation of Western Electric.

Charlie Chaplin was in the cast of the first of the many famous spectacles that made the Hippodrome famous throughout the world. The program was altered after the rebuilding of the theatre in 1909.

Under the present plan talking picture equipment will be used to show pictures between stage plays and also to give trade shows. The Hip has 1473 seats.

### *One for Every 5000*

Saturation point has been reached in Australian cinema construction, it is stated, and neither circuits nor independents will construct more new houses for some time. Australia is stated to have a higher percentage of cinemas per head of population than any other English-speaking country, approximately 1,200 houses catering to a population of little over six millions.

The State capitals, such as Sydney, which concentrates nearly a fifth of Australia's total population, boasts some of the finest cinemas in the world.

# Ohio and Washington States Lead in Changing Over Picture Plants

SOUND motion pictures as a medium to provide entertainment and relaxation for inmates and patients of hospitals and other institutions in which the mentally ill, the physically incapacitated and the social offender are confined, are attracting the attention of leaders in the study of criminology and mental deficiency throughout the country.

The States of Ohio and Washington have so far taken the lead in the conversion to sound from the silent picture, with growing interest in evidence from other commonwealths. In Ohio the reproducing equipment installed several months ago by Photophone in the State Penitentiary, the State Hospital at Toledo and the State Hospital at Dayton have been pronounced successful.

In a recent statement Warden P. E. Thomas of the State Penitentiary said: "The 'talkie' equipment is working perfectly and has been of benefit to the institution. The prisoners say they are now 'doing time from Saturday to Saturday, looking forward to the next picture.'

"In other words it is a break in the sentences. I am very well satisfied and would recommend this feature of entertainment and education to other prisons."

Washington recently acquired the first four of a large order for Photophone equipment for installation in the State Reformatory at Monroe, the State Penitentiary at Walla Walla, the Eastern State Hospital at Medical Lake and the State Training School at Chehalis. It is proposed to install similar equipment in practically every state hospital and penal institution.

Other institutions in which equipment has been installed are the Patients' Recreation Hut at Letterman's General Hospital, San Francisco; the Central State Hospital, Indianapolis; the Michigan State Reformatory, Lansing, and the Pondville State Hospital, Wrentham, Mass.

### *Interesting Session Held by Western Engineers at Pathe*

AT the Pathe Studio on the evening of May 7 the Pacific Coast Section of the Society of Motion Picture Engineers held its last stated meeting prior to the opening of the spring convention in Hollywood May 25. It proved to be controversial and interesting.

G. F. Hackett was chairman of the papers and program committee and introduced Emery Huse of Eastman, who spoke on "Some Practical Applications of Sensitometry"; D. G. Tilton, R.K.O., who discussed "Frequency Control of Photophone Sound Track," and Michael Leshing, superintendent Fox Laboratory, whose subject was "Transition from Rack to Machine in the Development of Picture Negative."

At the conclusion of Mr. Huse's paper a single reel of film was projected showing actual development of silver grains photographically taken under 900 times magnification.

Leshing's contribution was informal and decidedly frank, with the result there developed a discussion which caused one of the members to remark at the conclusion that the meeting had proved to be the most interesting of those held by the Pacific Coast section.

Among those taking part in the discussion precipitated by Leshing were John Nickolaus of Metro, Robert M. Pierce of Universal, Roy Davidge and other laboratory representatives.

### *High Powered*

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Cameraman—Yes, I know, and she will wear those tight dresses.

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*Gatun locks emptied of water*



*Gatun locks with carrier passing through, pilot suspended in cage over the deck*

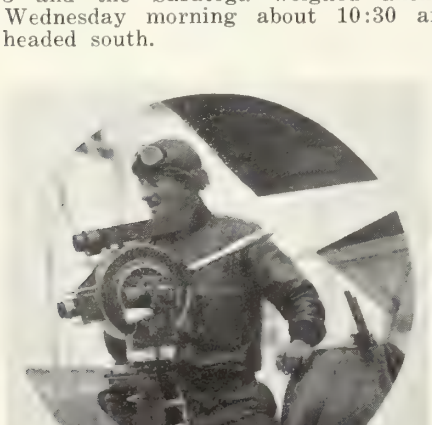
# *Cameraman a-Cruising Goes with*

**By CHAR**
*Chief Aerial Ph*

ON authority from the Secretary of the Navy to the commander of carrier divisions, Metro-Goldwyn-Mayer was granted permission to shoot the sea and air sequences for the production "Sea Eagles" on board the U. S. S. Saratoga during the winter cruise to Panama, Guantanamo Bay, Cuba, and return.

Our party consisted of three sound men, a business manager, a camera crew of six and Lieutenant Commander F. W. Wead, U. S. N. retired, author of the story and in charge of the entire party. The camera crew included Harold Winstrom, first camera; Charles A. Marshall, first camera and aerial photographer; Reggie Lanning, second camera, and Assistants Charles Straumer, Al Scheving and Wilbur Bradley.

The entire party boarded the Saratoga off Coronado Roads on February 3 and the Saratoga weighed anchor Wednesday morning about 10:30 and headed south.



*Charles E. Marshall when photographing "The Flying Fleet" at Pensacola, Florida*

Arrangements had been made to feature V-F-1 Squadron in the air shots. This is the crack fighting and light bombing squadron of the Saratoga, under command of Lieutenant Commander A. W. Radford, and equipped with the latest type Curtiss "Hell Diver," capable of diving vertically from ten thousand feet, dropping bombs on an enemy and rapidly climbing up out of danger of anti-aircraft batteries.

Plane No. 14 of the second division of this squadron, flown by Lieutenant C. W. McCluskey, was assigned to me for a camera plane and the necessary mount was installed, adaptable to both Bell and Howell and Akeley cameras.

First flight quarters on the cruise were sounded for 8:30 A. M., Feb. 6. Our squadron made two hops this day of about one hour each and I shot some beautiful formations and flew along side of the ship shooting landings and takeoffs and landings of other planes.

### Seaplane Hazards

It is quite a thrill to fly off the carriers far out at sea with no place to land but the water in case of motor trouble, unless the carrier is prepared to receive planes back aboard. Occasionally a bad landing is made.

A pilot may have his wheels practically on the deck, only to find that the ship has passed over a ground swell and the deck has dropped away from under him.

He may be then ten or fifteen feet in the air again, and no flying speed left. So he just drops on, or the deck comes up and hits him, and may wipe out his landing gear.

From overhead the Sara appears to me like a big board floating on the water, covered with a swarm of yellow hornets that rise from the bow and head out to sea.

After a few days at sea it is necessary to refuel the accompanying plane guard destroyers. The ship is slowed to eight knots, a six-inch hose is passed and they take on thousands of gal from the Saratoga's fuel tanks that h a capacity of two and one-half mil gallons.

When flying is in progress, one stroyer is about two hundred y ahead and the other about the same tance astern to pick up any planes may have motor trouble and be fo into the water.

Every cooperation is given by ship's officers and crew in designing building stationary mounts for cam at various positions on the planes. crew seems anxious to do its par make this a great navy air picture.

Flight quarters are called from to day as we cruise south fifty to a h dred miles off the coast of Mexico Central America. I spend from tw four hours in the air each day shoo the various operations of our feat squadron, sometimes flying from seve five to a hundred miles away from ship and often being out of sight of for two or three hours at a time.

### Flying Upside Down

During these flights practice bom attacks are carried out against the ington or Langley carriers, or a st ing machine gun attack on a line of tleships or supply ships is engaged

During the first dive bombing at I was privileged to ride in I ran conditions which, unlike all my othe periences in the air, I found mad impossible to handle the camera with degree of accuracy.

At the start of their vertical dive squadron fly in echelon; that is, plane behind, above, and to the righ the preceding plane.

From this formation the leader over on his back and from that inve



*Pedro Miguel locks, with airplane carrier in background*



*Inspection at sea aboard airplane carrier*

# Uncle Sam's Speedy Carrier Division

A. MARSHALL
Cameraman on "Sea Eagles"

position dives vertically. The others follow him at intervals of about two seconds.

Well, when No. 14 rolled over, there was one aerial cameraman in the rear cockpit who wished for a few seconds that he had stuck to "horse operas" or "boudoir dramas"!

The first thing that happened, the magazine cases were up off the floor trying to get out of the cockpit and cracking me on the knees and shins in doing so. By the time I had slapped them down we were in the dive and getting up to terminal velocity, about two hundred and forty knots or two hundred and seventy miles an hour.

The terrific wind pressure had my kidneys plastered up against the rear of the cockpit and my head pushed back at a peculiar angle. The wind was under my helmet, the strap tugging at my throat, and the goggles blown down to the end of my nose had cut off my breathing.

By the time I got a secure hold on enough cockpit to pull myself out of this precarious position we had dropped about eight thousand feet. As the pilot pulled out over the masts of a battleship the centrifugal force folded me up on the floor like an accordion pleat with my bad knee out of joint and my life belt up under my arms and most of my clothes with it.

It was impossible to get my eyes behind the finder and pan or tilt with any degree of accuracy. However, since then I have found ways and means of tying myself so that I can work with some degree of success.

### An Early Start

Wenstrom and Lanning cover important scenes on the deck while I am in the air. All preparations for flight and recall of planes; the great elevators that take the planes down to the hangar deck; close shots of planes landing and making contact with their hooks in the arresting gear; take-offs and the action of the landing crews and wing folding crews; process backgrounds and many other angles and scenes our script calls for, too numerous to mention.

Some days flight quarters are sounded as early as 5:30. It is quite a thrill to be on the flight deck before daylight with seventy or eighty planes packed tightly together and all motors warming up, spitting blue flame from their exhausts, and their whirling propellers just missing the tail of the plane ahead by a couple of feet.

Four days out and we begin to feel the heat and humidity of the tropics. Most officers have cots out on the forward gun galleries and enjoy sleeping in the salt night air. Unfortunately we were not given cots so we had to sleep and sweat inside. Each night a movie is provided for entertainment on the flight deck, although most of the pictures are very old and silent. However, in a short time all navy ships will be equipped to project sound pictures.

Early on the morning of Feb. 12 we sighted the jungle-covered mountains of the coast of Panama. By 6:30 we have dropped anchor in Panama Bay, and a sketchy panorama greets our eyes.

### Luncheon Is Delayed

As the early morning mist clears we see twelve or fifteen dreadnoughts and the same number of light cruisers; thirty or forty destroyers and about half that number of submarines, supply ships and navy tankers anchored in various positions around the bay.

And above them all, tied to the mooring mast of her tender, the Petoka, floats the great dirigible Los Angeles, the navy's queen of the skies. All this great armada is joined here for war maneuvers in defense of the Panama Canal.

By 1 P.M. we are ashore and put up at the Hotel Central in Panama City. Not being acquainted with this place we looked for the dining room and got into the bar by mistake, so we had lunch a little later.

We spent the next three days lining up shots around town, along the water front, roads leading to the Canal and at Miraflores and Pedro Miguel Locks.

We are back aboard on Feb. 16. That night at 10 o'clock all ships are darkened, having previously been divided into the "blue" and "black" forces, and head to sea for the great game of war.

Our part of the war is to photograph as much as possible of it from the air and from the decks of the Saratoga. Two mornings later our scouts make con-



*Street scene in Panama City*



*Charles E. Marshall all set to go*

tact with the enemy and all of our flying fleet take off and head for the attack.

At 5 A.M. I am up on deck checking lenses and filters and trying to guess what kind of light my cameras will be grinding in three or four hours later. I was severely called by a guard of the security watch for trying to hold a flashlight concealed in my hand to see my stops with; all lights are strictly forbidden, and when a door is opened on to the flight deck the lights in that compartment automatically go out. All portholes have light-proof ventilators.

**Matching Wits with Old Sol**

Will it be cloudy or will the sun be out with all its tropical value? Will the cameras be headed into white hot skies, or will we have blue skies and good clouds; or how much of it will be shooting down at deep blue ocean?

I try to hit a happy medium for all these conditions, knowing that some will be over timed and some under, my sky possibly undercorrected, while my ocean may be overcorrected. For who among all the genius of our members can tell at 5 A.M. what the light conditions may be a hundred miles away and three or four hours later in the morning?

Today a squadron of eighteen torpedo planes get lost. All other squadrons have returned from the attack, and there is an atmosphere of tense watching and waiting aboard. The admiral and air commanders pace the bridge. All eyes are scanning the skies with powerful glasses.

There are five men aboard each of these great planes and they are two hours overdue with only enough gas left for one more hour in the air. No one goes below for lunch, all eyes watching for the first sight of this lost squadron. The commander does not want to send up a smoke screen from our funnels for fear of disclosing our position to the enemy, and we would be caught at a disadvantage.

For all of our planes are forward on the bow and none of them could take off to repel the attack. But after a conference they decide to take a chance and great clouds of smoke belch forth from our huge funnel. There being no wind at the time the smoke rises straight up to a great height, and within fifteen minutes the powerful glasses on the bridge sight the first planes of the squadron.

They had seen the smoke signal from a distance of thirty-five miles and were headed for the Saratoga.

A cheer went up when they came close enough to be seen with the naked eye, and within half an hour they were all landed safely aboard—all except one. Number eight ran out of gas less than two hundred yards off the stern, dropped into the water and went up on its nose.

**Safe Return**

However, the flotation gear worked perfectly and the plane guard destroyer threw a line until the Sara could turn around and get a line over from the forward crane. The plane was a wreck, but the crew was none the worse except for a good ducking.

At 7:30 P.M. on the 21st the initial stage of the war was over, and we steamed back into Panama the next morning. We need some long shots of the fleet at anchor with the Los Angeles hovering overhead and the entrance to the Canal in the background.

The Sara now being at anchor no planes can take off of her deck. So it is necessary to switch camera mounts to an amphibian type of scouting plane and be lowered over the side by a crane. Conditions are very poor; no sky, no clouds, no horizon. Just pea soup atmosphere on every side. So we fly across the canal to the Atlantic side, and find good conditions for making some process backgrounds in level flight and also in steep dives.

As we fly over it is interesting to see the great British dreadnought Nelson easing her way through Culebra Cut, with not too much room to spare on either side. She is on her way to the Pacific side to pay a return call to the American Navy.

We later saw her tied up at the dock in Balboa. From all I saw and heard she entertained very wetly during her stay.

**Shooting Under Difficulties**

After about three hours in the air we landed alongside of the Sara and signaled for a hoist aboard. The water was quite rough so I was standing up on the fuselage laying over the top wing preparing the plane's lifting cables for the hook when a big roller lifted us high and the whirling prop crashed into the big steel hook. I had visions of pieces of the prop coming my way so I pulled in my neck in a hurry, and the pilot cut his motor.

Then we were adrift and the wind was blowing us back into the side of the ship. I climbed out on the wing and wound up the starter and the motor turned over just in time to pull us away from the ship. This time we made good contact with the hook and were hoisted aboard without further trouble. I felt I had not obtained 100 per cent results on the shots I had gone after.

The next day we worked from a tug around the harbor and landed all of our equipment ashore. We stayed ashore for several days and shot a great deal of footage for process, atmosphere and some shots with doubles along the roads and around the locks of the canal.

The following Tuesday we are back aboard and ready to go to sea for three weeks. It has been arranged to have a massed flight of all the combined squadrons of the carrier divisions over our battle line far out at sea.

I have been granted permission to fly free from our squadron, so I am out ahead of the great flight getting a long shot of nearly two hundred planes flying high over the line of battleships, and then I move in, getting some closer shots missing the surface craft.

During this flight our motor cut out for a few seconds. We had run out of gas in our main tank. But the pilot was on the alert, turned on his reserve tank in a hurry and pumped up pressure just in time to catch it before it died completely.

**Pilot Is Missing**

The next few days our efforts were directed against the light cruisers and submarines of the "black" fleet. The week end was spent in Bahia Honda, about 180 miles north of Panama. Here we enjoyed wonderful fishing and swimming. About five men in our boat caught four hundred pounds between them in a few hours. The largest was an amberjack that weighed about eighty pounds.

The next two weeks were spent at

sea getting various shots of our squadron's activities in the air and aboard ship. The torpedo squadron made an attack on the battle line using real torpedoes with dummy heads. It was interesting to watch the course of the torpedoes just under the surface.

A few of them went wild, some leaping out of the water, others diving deeply, and some going around in circles. However, several direct hits were made.

This day a pilot was lost from one of the squadrons off the Langley. The entire fleet conducted a search day and night for three days, scouring the sea along the Panama and Colombian coasts. Two seat cushions were picked up at sea, but no other trace was found. The search was finally given up and the fleet steamed back to Panama.

Two days later the pilot was picked up by a coastwise steamer and taken to Buenaventura, Colombia. His plane had stayed afloat for eleven hours, and then he took to his rubber life boat and floated for five days. During these days it rained heavily at sea, which provided him with drinking water.

On March 3 the Saratoga was scheduled to transit the canal for the Caribbean Sea. This was to be one of our most important day's work on the entire trip. We were set up at 6 A.M. and the Saratoga approached the first locks at 6:30. Although scarcely light enough to shoot at this early hour, we started to work as soon as we entered the first lock.



*In the lower picture is seen the U. S. S. Saratoga, and above it is the Lexington*

### Around the Canal

Our script called for shots from the control towers, shots from the walls of the locks, traveling shots mounted on the iron mules that pull the ships, and many other angles while the ship was being slowlv pulled through the locks.

By 7:30 it started to rain, so we had a bad break for getting anything very good. After we passed out of the last lock at Pedro Miguel I had a car waiting and rushed up to the signal tower to Culebra to get shots of her slowly easing her way through the cut. The carriers are so big there is only about one foot clearance on each side in the locks. Winstrom and Lanning crossed the isthmus by train and photographed the ship going through Gatun Locks on the other side.

The next day we duplicated some of the same scenes as the Lexington passed through, and fortunately had much better light conditions. That night we were back aboard in the harbor at Colon ready for the trip through the Caribbean to Guatanamo Bay, Cuba.

This phase of the war had to do with the defense of the Windward passage and protection of the approaches to the canal from the Atlantic side.

The Lexington represented an enemy carrier now, and the Saratoga squadrons attacked and bombed her several hundred miles off the coast of Cuba early on the morning of the 26th. On this flight we had a head wind of forty-two knots at 1800 feet to buck, so it took us about an hour to get to the Lex, which was then about seventy-five miles away, and only twenty minutes to make the return trip.

The Lex had many more scouting cruisers and the Arkansas on her side now, so it was necessary for the Saratoga to keep at a great distance. On Saturday and Sunday all pilots stood ready in flight quarters to take off on short notice. But our scouting line made no contact and nothing happened until Monday morning.

At 5:30 we were on the run, making a speed of about thirty knots an hour, to keep out of range of the Lex and her scouting line.

### Eighty Planes in Scramble

At 8:30 the position of the Langley was known to be about one hundred miles southeast, and all squadrons took off for a long hop to attack her.

*(Continued on Page 32)*



*Striking scene on flight deck of U. S. S. Saratoga*

# Engineers Set for Record Breakers

(Continued from Page 5)

JUST to give an inkling of the variety of subjects to be discussed in the papers to be presented to the delegates to the spring convention of the engineers the following abstracts prepared by the officials of the organization are presented.

A casual examination of the twenty-four subjects, practically but a third of those to be read, will reveal the quality of the entertainment to be provided aside from that of the physical and optical brands

Officials of the engineers have been kind enough to extend invitations to members of the International Photographers to attend the sessions at the American Legion Auditorium, the hours of which are set forth on another page. A reading of the abstracts undoubtedly will cause the cameramen wherever possible to avail themselves of the courtesy extended by the engineers.

But here are the abstracts:

## Reducing and Intensifying Solutions for Motion Picture Film

By J. I. Crabtree and
L. E. Muehler
*Kodak Research Laboratories*

IT is possible to correct for errors of exposure and development with incorrectly processed images on motion picture negative and positive film by either adding an opaque substance to the image which is known as "intensification," or by removing silver therefrom which is known as "reduction," or by a combination of the two processes.

The properties of a large number of known intensifying and reducing solutions have been studied in detail to determine formulas suitable for use with motion picture film.

For intensification the chromium, monckhoven (mercury), and silver intensifiers were the most satisfactory. The monckhoven intensifier is useful for extreme intensification where permanence is not essential and the chromium intensifier is suitable for negatives where a medium increase in contrast is desirable.

The degree of intensification may be controlled within limits by a variation of the time of redevelopment. For negatives and projection prints intensification with silver has been found to give strictly neutral images and the process permits of easy control of the degree of intensification. So far as is known both the chromium and the silver intensified images are stable.

For subtractive reduction such as in the case of overexposure or fogged images the use of either (1) a two-bath formula comprising separate solutions of potassium ferricyanide and sodium thiosulfate or (2) a modification of the Belitzski reducer is suitable. Where proportional reduction is required a solution containing ferric ammonium sulfate with sulfuric acid is recommended.

It has been found that the above methods of intensification and reduction are applicable to sound film with the possible exception of subtractive reduction which, by virtue of the lowering of resolving power, causes a loss of high frequencies.

## Storage and Handling of Motion Picture Film

*By* E. W. Fowler *and* L. B. Newell

SEVERAL serious fires in film exchanges early indicated the need of careful attention to methods of storing and handling motion picture film. Many tests were run to determine proper methods of storage.

Film needs especial consideration in storage and handling because of low ignition temperature, rapidity of combustion and quality of decomposing with little air, evolving poisonous, flammable gases. Fundamental safety precautions include elimination of means of starting fires, adequate provision for control of fire, minimizing quantity of film subject to one fire, and ample means of exit. More important provisions of Regulations of the National Board of Fire Underwriters, based on above considerations, are discussed.

Because of possibilities of panic from fire or smoke in a motion picture theater construction and protection of projection booth and care in handling of film are of great importance. Each booth in a theater should have a vented cabinet for keeping film. Automatic sprinklers, although not much used, have been effective in controlling fires in projection booths.

Film exchanges not protected by sprinklers have had a number of serious fires, while sprinklered exchanges have been free from fires of such severity. Quantities of film in rooms where people are working should be kept as low as possible.

Vaults and cabinets strategically placed are of great value. Automatic vents in each room will carry away the poisonous, flammable fumes of decomposing film. Film in vaults constructed and protected in accordance with the standard requirements is relatively safe.

Laboratories and studios also require good sprinkler protection. Congestion of workers with considerable quantities of film must be avoided for reasonable safety. Machines and workers in a laboratory should be separated as much as possible. For extinguishing fires in film and in the quantities of combustible material found in studios water, and lots of it, is the best medium.

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## A Simple Cine-Photomicrographic Apparatus

*By* Arthur C. Hardy *and*
O. W. Pineo

THIS paper describes a simple cine-photomicrographic apparatus built for the Bio-Cinema Research Laboratory at the Massachusetts Institute of Technology.

The essential feature of the apparatus is an optical system which permits the separation of the microscope and illuminating system from the camera and its driving mechanism.

The microscopist is thus enabled to use the microscope in the ordinary manner for visual work and has merely to insert the unit under the camera when the subject is ready to be photographed. In this way the same camera can be used interchangeably with a number of microscopes.

## Recent Contributions to Light Valve Technique

*By* O. O. Ceccarini

THIS paper describes structural changes made in light valves, with the object of improving their quality, stability of operation and efficiency, the most important being the introduction of damping to offset resonance.

These features are chiefly considered from the standpoint of production requirements and engineering economics. The shape of exposure wave for the two outstanding types (single and double ribbon) is being considered.

A new type of oscillograph (synchronous slit type) is being described. This oscillograph permits observing the behavior of the valve at any frequency within the recording range.

## Hand Coloring of Motion Picture Film

*By* Gustav Brock

THE paper deals with the advantages of selective hand coloring, as distinguished from more or less complete coloring which is not yet perfected, and covers shortly the use of hand-coloring in

educational, commercial and theatrical pictures.

Finally, a description is given of the equipment used for hand-coloring.

## Noise Reduction with Variable Area Recording

*By* BARTON KREUZER

METHODS of accomplishing noise reduction are described, together with the factors influencing equipment design. An analysis of the circuit operation is provided.

"Time Constants" of the apparatus are covered and a complete description as well as photographs of the final commercial equipment now in use in studios are included.

## Motion Picture Screens—Their Selection and Use for Best Picture Presentation

*By* FRANCIS M. FALGE

MOTION picture screens, being the background for the picture, are very vital to its success. A poorly selected or poorly used screen will result in immeasurable harm to pictures on which huge sums of money are spent.

A good screen surface costs so little that its importance is often deemed negligible, but its importance is beyond all comparison with its cost. This paper deals practically with this subject of selecting and using a screen to insure the best possible picture at all times.

## An A. C. Operated Sound Motion Picture Reproducing Equipment

*By* T. D. CUNNINGHAM

THIS paper describes, in illustrated form, the RCA-Photophone Type PG-30 sound motion picture reproducing equipment, which requires no batteries or motor generator sets for plate, filament and bias voltage supplies, for operation in theatres wired with the normal 105 to 125 volts, 50 to 60 cycle, A. C. power.

This equipment, primarily designed for theatres having seating capacities for 1000 persons or less, operates with inaudible output "hum" under operating conditions, is economical of the space it occupies, is easily serviceable, has an overall frequency characteristic anticipating future improvements in sound on film recordings, has sufficient undistorted power output for providing satisfactory distribution of sound in the type of theatres for which it is designed, and has provision for the addition of a remote-operated volume control where desired.

## The Depth of Field of Camera Lenses

*By* ARTHUR C. HARDY

THE usual formulae for depth of field are expressed in terms of the focal length and relative aperture of the camera lens. By expressing the depth of field in terms of the magnification between the object plane in sharp focus and the film a very simple and rigorous formula results.

This makes it evident that the depth of field of all lenses giving the same magnification is the same under comparable conditions.

Since the lack of depth of field is important only when it is apparent to the audience viewing the projected picture the theory is extended to include positive prints produced either by contact printing or by projection printing from a larger negative.



*Dr. C. E. K. Mees, Director of Research, Eastman Company.*

## Improvements in Motion Picture Laboratory Apparatus

*By* C. E. IVES, A. J. MILLER, *and* J. I. CRABTREE

*Kodak Research Laboratories*

THE increased entertainment value of the modern motion picture is due in a considerable degree to the elimination of spots, scratches, and unevenness in the film. This achievement is a result of continuous effort on the part of the laboratories to improve their methods and equipment.

One problem which the laboratory supervisor has always to face is that of securing a definite degree of development and a uniform exposure control in printing.

In a paper on laboratory apparatus a number of improvements are described which assist in giving the desired conditions. Among them are a cooling coil for adjusting the temperature of a developer, a new type of rack guide for a developer tank, a compact light lock, a waterproof and corrosion-resisting portable darkroom lamp, and some auxiliaries for the prevention of spots and contamination on film.

Improvements in printing room equipment include the addition of a flywheel to a continuous printer to eliminate unevenness in exposure due to variation in the motion of the film during exposure.

Also a light change has been equipped to control either of two lamps of different wattage giving in each case exposure values which have exactly equal relationships.

Some modifications have been made in rewinding equipment which have for their object the prevention of ground noise and damage to the picture and which result from cinching of badly wound film rolls.

A film storage cabinet has been designed for laboratory use which gives an increased degree of protection from fire and water at the same time assisting in the convenient and orderly arrangement of the film.

## Reversing the Form and Inclination of the Motion Picture Theater Floor for Improvement of Vision

*By* BEN SCHLANGER

THIS article presents two new forms for a motion picture theater, which is considered as a structure intended purely for motion picture exhibition under the best conditions. These forms affect the present floors.

One is arrived at by reversing the slope of the orchestra floor, by raising the position of the screen, and adjusting the seats to the new angle of vision.

The other is by changing the horizontal angles of the seats in relation to the screen. The balcony pitch is also lessened, thus economically reducing the height of the structure, and also affording a more comfortable view of the screen.

This plan also adapts itself more readily to the use of the enlarged screen than does the present type of theater, and also allows for better projection and acoustics.

## Laboratory Processing of Variable Area Sound Track

*By* W. P. BIELICKE

THIS paper discusses from a practical standpoint commercial methods of developing and printing variable area sound film. An effective method of processing sound film must produce the optimum values that have been determined in theory, the problem being to obtain these values in commercial laboratory practice where large quantities of film are processed.

## An Apertureless Optical System for Sound on Film

*By* DR. ROBERT C. BURT

AN optical system is described which uses positive and negative cylindrical lenses with their axes at right angles. The image of a source is optically elongated and flattened by these cylindrical lenses to the proportions desired and is then focused on the film.

Advantages are maximum possible

brilliancy with a given source temperature; not sensitive to position of the lamp filament; sharpness of image; and it gives intrinsically perfectly uniform brilliance throughout the length of the beam.

## Measurements with a Reverberation Meter

*By* V. L. CHRISLER *and* W. F. SNYDER

A DESCRIPTION is given of apparatus with which the rate of decay of sound energy in a room may be measured. A loud speaker is used as a source of sound. When the sound has reached a steady state the loud speaker circuit is opened and at the same time a timer is started.

When the sound energy has decayed to some definite value the timer is automatically stopped. If made in a portable form this equipment may be used to study the acoustical properties of auditoriums.

Attention is called to the errors which may occur in these measurements.

## Split Mat Shots in Sound Recording

*By* L. E. CLARK

TECHNICAL problems which arise in motion picture studios must be solved quickly, cheaply and with the utmost simplicity. All engineering work must be done with an eye to production.

As a result the methods and equipment developed in the studios are frequently peculiar and highly unorthodox when viewed alongside scientific developments produced in the laboratory.

The present paper describes the problems which arose in one particular studio, as a result of the use of double exposure photography, and the methods, more practical than scientific, which were developed to meet these needs.

## Properties of Low Intensity Reflecting Arc Projector Carbons

*By* D. B. JOY *and* A. C. DOWNES

THE characteristics of the latest type of low intensity reflecting arc carbons (which are capable of burning at higher currents than those previously available) are presented. These include current capacity, candle power, angular light distribution, crater diameter and intrinsic brilliancy.

These characteristics are discussed in relation to the optical system. It is shown that although the maximum screen light from the present optical system as determined by photometric measurements can be obtained at a comparatively low current, there are decided practical advantages in using a higher current and larger carbons than the minimum theoretically possible.

It is also demonstrated that the faster projection lenses now available, together with a change in the magnification of the reflector system, should make possible an increase of theoretically 75 per cent in screen light over that now available with the present system.

This increased screen light will have the same uniformity, flexibility and factor of safety as that now obtained provided the correct carbons and currents are used.

## Recording, Rerecording and Editing of Sound Film

*By* CARL DREHER

THIS paper is on the borderline between the artistic subject of editing sound film and the technical fields of recording and rerecording. The topics discussed are characteristics of effective sound recording, functions of rerecording, equipment for rerecording, common faults of rerecording, sound effects—analogy with special process photography, personnel and organization for rerecording and editing, and choice of sound tracks in rerecording and editing.

The purpose of the paper is to show how rerecording and editing must be closely coordinated to give the desired emotional and artistic effect in the finished picture.

## The Mercury Arc as a Source of Intermittent Light

*By* HAROLD E. EDGERTON

THE possibility of the use of intense intermittent light for moving pictures and special photography are discussed. Physical limitations of sources of intermittent illumination are reviewed. The characteristics of the mercury-arc thyratron that are advantageous for flashing intermittent light are enumerated, these being namely:

1. The light is photographically actinic.
2. The duration of a light flash can be made less than ten microseconds.
3. The light intensity is high.
4. The frequency of flash is easily and accurately controlled by means of a grid.

An example of the use of intense intermittent light is given showing how stroboscopic moving pictures of the angular transients of synchronous motors are taken.

## Continuous Non-Intermittent Projectors

*By* ARTHUR J. HOLMAN

THE ideal projector and its product, ideal projection, are defined in terms of the screen image. The particular characteristics which distinguish continuous non-intermittent projection are given.

The apparent attitude of the motion picture industry toward improvements in projection and the reasons therefor are presented. Types of variable refraction projection systems are discussed with a view to pointing out the advantages possessed by the revolving lens wheel system.

The single lens wheel system is described briefly. The main purpose of the paper is to dispel the unbelief and skepticism regarding the possibilities of nonintermittent projection and to clear the way for scientific investigation of the continuously illuminated non-periodic screen image.

## A Moving Coil Microphone for High Quality Sound Reproduction

*By* W. C. JONES *and* L. W. GILES

IN this paper is described a microphone which retains all of the inherent advantages of the moving coil type of structure, but unlike the earlier forms this microphone responds uniformly to a wide range of frequencies.

It is more efficient than the conventional form of condenser microphone and its transmission characteristics are unaffected by the changes in temperature, humidity, and barometric pressure encountered in its use.

Unlike the condenser microphone the moving coil microphone may be set up at a distance from the associated amplifier and efficient operation obtained.

Owing to its higher efficiency and lower impedence it is less subject to interference from nearby circuits. It is of rugged construction and when used in exposed positions is less subject to wind noise.

## A Sound Film Rerecording Machine

*By* J. J. KUHN

IN sound picture production the process of making the release print negative for sound requires the reproduction of the existing sound record in order that it may be recorded in proper continuity and corrected for volume level. The machine used for this purpose is called "rerecording machine."

This paper describes a new rerecording machine recently made available which is suitable for use in studios using either the variable density or variable area method of sound recording.

The machine described employs a novel type of film aperture and a new method of focusing the sound lamp. To insure uniformity of film movement and to eliminate unwanted noises in the rerecording process workmanship must be of the highest order. Some of the requirements and testing methods employed in the manufacture of the machine are described.

## The Ribbon Microphone

*By* HARRY F. OLSON

THE ribbon microphone consists of a light metallic ribbon suspended in a magnetic field and freely accessible to air vibrations from both sides. The vibration of the ribbon due to an impressed sound wave leads to the induction of an e.m.f. corresponding to the indulations of the incident sound wave.

The ribbon is driven from its equilibrium position by the difference in pressure existing between the two sides. In general the ribbon is made

light so that its motion corresponds to the motion of the air particles to very high frequencies.

One of the important advantages of this type of microphone as compared with a pressure operated microphone is that it possesses marked directional properties. This has decided advantages in sound motion picture work.

## Making Motion Pictures in Asiatic Jungles

*By* GORDON S. MITCHELL

WHEN Universal Pictures decided to send a company to Borneo to film an adventure picture it realized it was inviting problems which would take more ingenuity—more actual pioneering on the part of the sound personnel accompanying the troupe—than had ever before been necessary since the advent of recorded sound to motion pictures.

Accordingly it selected from among the sound technicians at the coast studios two men who because of their past experience both with sound and in their former occupations would be able to meet and cope with any problem which might present itself.

Clarence Cobb, former naval radio technician, went along as amplifier man, and Fred Feichter, former motion picture electrical man, was responsible for mixing and recording.

These two together brought back approximately ninety thousand feet of sound recorded under the severest of handicaps.

## Noise Measurement

*By* S. K. WOLFE *and* G. T. STANTON

THE instrumental measurement of noise presents difficulties that have in the past generally defeated its successful accomplishment. While noise exists in a physical state and certain of its quantities are susceptible to direct measurement the magnitude of a noise is evaluated through the interpretation of the human ear.

The ear is non-linear in its evaluation of the various factors of noise. The degree and nature of the ear's non-linearity to the principal factors is discussed, with respect to the chief interpretive impression, that of loudness.

Audiometric measurements approached a more proper evaluation of noise, but in addition to dependency upon human judgment were only approximate and represented comparisons of physiological effects of noise rather than true noise values.

An instrument is described that measures intensity, expressed in terms of loudness, valuated for frequency and duration, and combining portions of a complex wave shape in a suitable manner. The characteristics of the meter and the ear are compared.

The readings are in decibels above a zero reference point near the threshold of audibility. The selection and meaning of this scale is explained.

Where it is desired to analyze the pitch or frequency of a noise an analyzer attachment permits either band or single frequency analysis. Some limitations in its use in noise measurements are discussed.

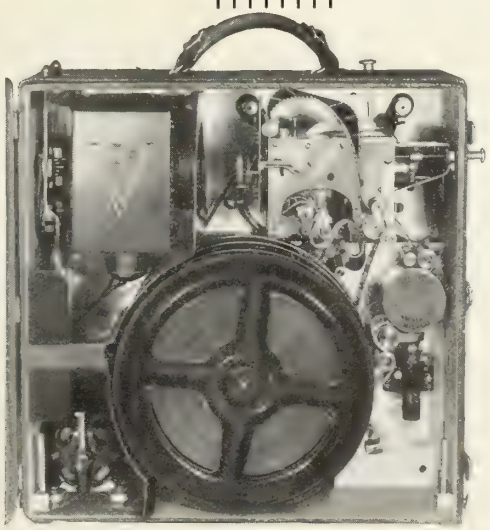
### *Eighteen Equipment Firms to Exhibit at Convention*

EIGHTEEN motion picture equipment concerns already have arranged for space to exhibit new motion picture equipment at the Society of Motion Picture Engineers' spring meeting to be held in Hollywood, May 25 to 29. The companies to exhibit are R. C. A. Photophone, Mole-Richardson, Movieola, Weston Electric Instrument Corporation, Electrical Research Products Inc., Pacent Reproducer Corporation, Oscar B. DePue, Newmade Products Corporation, National Projector Corporation, Ashcraft Automatic Arc Company, Eastman Kodak Company, Bell & Howell, Moreno-Snyder Camera, Hollywood Camera Exchange, Lakin Corporation, Spindler & Sauppe, Westinghouse and Beaded Screen.

The Historical Committee of the Society also will have an exhibit of motion picture equipment and films of historical interest.

It is expected a number of companies other than those listed will exhibit. These exhibits are under the chairmanship of Kenneth Lambert of M-G-M.


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## *Cameramen a-Cruising*

*(Continued from Page 27)*

About 10 o'clock our squadron dived to the attack from 7000 feet, but the Langley's fighters were high above and dove down on us.

Airplanes were thick as flies and coming from all directions. There were about eighty planes in this one big scramble. I took quite a beating in the rear cockpit, as my pilot stunted and zoomed around trying to get outside of the mess so I could photograph it.

How all these planes missed each other I do not know. After that we afforded protection for our torpedo squadron and got our first sight of the coast of Cuba and Guantanamo Bay.

We spent two more hours searching for the Lex, but never did locate her. We landed back aboard at 1 P. M. after four and one-half hours in the air, only to find that during our absence the Lexington's squadrons had attacked the Saratoga with machine gun fire, 50 and 100 pound bombs and torpedoes, and theoretically disabled her completely.

Late that afternoon we dropped anchor in Guantanamo Bay. Here the United States Government maintains a naval base, and farther up the bay lies the interesting little town of Caminero. At the Officers' club we enjoy wonderful swimming, and in Caminera find the rum punch very soothing to the throat, in fact to the entire system.

Three very pleasant days were spent here, and at 5 P. M. on April 2 we weigh anchor and head for Colon, glad at last to be pointed toward home.

On Sunday at 5:30 A.M. we approach the first lock at Gatun to retransit the canal. At some places in Gatun lake it is necessary for the Saratoga to back up to get her great bulk around some of the bends in the channel.

We are busy all day securing shots from the deck approaching the locks, etc., and getting many interesting angles going through Culebra Cut, where high peaks tower above, only thirty or forty feet from the sides of the ship. It is slow work going through the locks, but we finally tie up at the dock in Balboa at 7 P.M.

At 1 o'clock April 7 all lines are clear and four tugs start pulling us out into the channel. The next stop is San Diego. The mess call for dinner that evening is "California, Here I Come."

During the eight-day trip north there is only one day of flight operations, during which I got some close shots of our squadron doing reversements, changing flight wings, and very beautifully changing from one formation to another.

Outside of this one day there is nothing much else to do except read and relax and an occasional sun bath out on the forward gun galleries or on top of the turrets on the flight deck.

Early on the morning of April 16 we are due to drop anchor off Long Beach, get all of our equipment ashore and head for Hollywood.

## *McMillan Using Multicolor*

The McMillan expedition to the North Pole will be filmed in Multicolor, under contracts just completed, and a number of other spectacular filming projects are being planned with Multicolor.

The Brown-Nagel Company, producers of "Romantic Journeys," for Educational release, has arrived in Morocco to begin a series of Multicolor travelogue. Nathan-Hahn and Fairbanks, producing the "Strange As It Seems" short subjects for Universal, have also started a fresh series, in Multicolor. Griffith Productions has signed contracts with Multicolor.

## *It May Be News to You*

By J. T. (Spike) Sullivan in "Six-Sixty-Six" of Chicago

A PERSON known as Gene Cour is in the I.A. office in New York City. President William F. Canavan glances over a Bulletin called Six-Sixty-Six.

"Do you know," asks President Canavan, "that the International Photographer of Hollywood is the best magazine on earth?"

[The Big Chief was kind enough to say pleasant things about the International Photographer when he was here last year for the convention. The members of 659 will be glad to know he is of the same opinion still.]

## *Berlin Reducing Tax*

AS A relief to the small exhibitor, a sub-committee of the municipal Council of Berlin has decided and the tax committee has approved entertainment tax reductions for cinemas whose maximum admission price does not exceed 1 mark.

Thus, for entrance prices of less than 1 mark existing rates are to be rduced from 15 to 12 per cent, from 12½ to 10, and from 9 to 7 per cent, respectively.

### *It's Come to This*

First Chorine—Betty is terribly blase.

Second Chorine—How come?

First Chorine—She's quit smoking.



*Universal cameramen making tests of the new Eastman supersensitive and Dupont special films, left to right standing—Allen C. Jones, King Grey, Faxon M. Dean, Tony Kornman, Joe Brotherton, Harry Neumann, Jerry Ash, Charles Glouner, chief camera department; Paul Hill, Wilfrid Cline, Dick Fryer, Charles Stumar, Bob Kline. Kneeling—Len Galezio, Jackson Rose, John (Honey) Hickson, George Robinson, Jake Kull. The two young men and the girl on the extreme right are actors supplied by the casting department. During these tests over 50,000 feet of film were used under all conditions, to the satisfaction of the cameramen.*

# Cream o' th' Stills



*This rare shot of the sun sinking behind the surf off Waikiki Beach, Honolulu, was captured by Alexander P. Kahle. Natives man the outrigger off shore.*

# Cream o' th' Stills



*Lindsay M. Thompson catches preparations for the round-up on a ranch in Ventura County—and it happens to be the home of a well-known screen player*



*View from Cap Ferrat along the shore from Beaulieu to Monte Carlo—recorded for us by Monroe Bennett*

# Cream o' th' Stills



*Up in the high Sierras near Bishop, Calif., David Ragin secures this striking view of Desert Ranch, with the snow-covered mountains behind*



*Robert S. Crandall has caught a rare shot of Hollywood from northwest to southeast, speaking generally, with the Boulevard in the center from lower right to upper left*

# Cream o' th' Stills



*Ned Van Buren gives us this picture of joshua trees in Antelope Valley, fifty miles north of Los Angeles—a perfect portrayal of desolation, of desert plain and mountain.*

# Science Now Has Micro-Cine Plant

## Designed to Answer Requirements of Research Work in Laboratories and Production of Educational Subjects

By HEINZ ROSENBERGER
*Of Rockefeller Institute for Medical Research*

MOTION pictures have been used frequently in science and education. Their greatest value for scientific investigations lies in their domination of time. Very rapid movements photographed with the slow motion camera and very slow movements taken with the time lapse camera are translated into perceptible speeds.

Another point in favor of motion pictures as applied to science is their usefulness for the demonstration and study of microscopical phenomena.

Except for a few attachments to be used by amateur photographers for their cameras, there has been, up to the present, no micro-cinema equipment available for scientific purposes.

Attempts have been made by microscope manufacturers abroad to construct micro-cinema apparatus suitable for laboratories, but the results have not been encouraging. The designers of these apparatuses had erroneous basic ideas, for they had little or no conception of the requirements of research work.

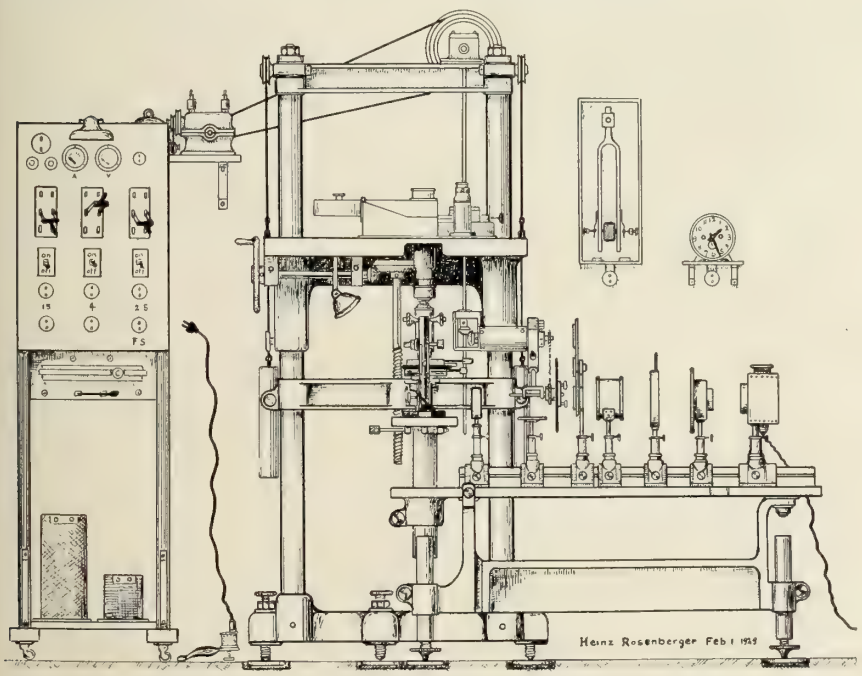
The constant demand for a micro-cinema machine which would meet the requirements of research work and the production of educational films brought the author, a microscopist as well as a trained engineer, to the study of what such a machine must accomplish. Apparatuses devised by the author have been used in the production of the films of Dr. Alexis Carrel on living cells and of the late Dr. Hideyo Noguchi on Leishmanias and Trypanosomas.

### Practical and Efficient

Figure 1 represents the latest model of a complete micro-cinema apparatus which is the result of many years of experience. This machine has the especial advantage of being practical, efficient, and within the means of the average laboratory.

The instrument consists of four parts: (1) the optical bench with microscope and light source; (2) the camera table and stand with driving and timing mechanisms, exposure counter and revolving shutter; (3) the motor and reduction gears, and (4) the panel for the various electrical connections.

The optical bench is rigidly constructed of cast iron as a separate unit and hence is vibration-free. The height can be adjusted and the bench brought to level by means of leveling screws under each leg, which rests on a vibration absorber.




*Standard micro-cinema apparatus for scientific purposes designed by Heinz Rosenberger of Rockefeller Institute for Medical Research.*

The microscope, which rests on a table the height of which is adjustable, can be moved either sideways or back and forth by means of screws. An incubator may be slipped over the microscope when the subject, such as tissue cultures, to be photographed has to be kept at a temperature above normal.

The camera unit is composed of two parts: the stand and the camera platform. The stand has a T-shaped, cast iron foot with a leveling screw, resting on a vibration absorber, at each one of its three extremities, two vertical steel rods and a cross bar. The platform may be moved the entire length of the vertical steel rods by means of a hand pulley or simply by sliding.

### Stops Automatically

Synchronously connected with the camera is a revolving shutter which provides intermittent illumination when high frequencies are used. For low frequencies an electric timer starts or stops the motor and turns the light on or off. The timer is governed by an electric clock which closes a circuit at predetermined intervals.

This is accomplished by means of a relay which starts the driving motor. When the camera drive has completed one revolution one exposure has been made, the machine stops automatically, and is ready for a new impulse from the clock. The length of exposure is regulated by a screw.

The motion picture camera is mounted on a slide so that it can be moved from side to side to align the tube of focus control with the optical axis of the microscope.

In order to exclude transmission of vibration, no mechanical connection exists between the microscope and the camera; a telescope tube hanging into a collar attached to the microscope eliminates the outside light and allows the projected light to come on to the film. Instead of the telescope tube an observation tube or a bellows, slipped in from the front part of the camera platform, may be used.

### With Macroscopic Pictures

If macroscopic pictures are to be taken a photographic lens is screwed into the face plate of the bellows and the microscope is removed. The adjustable microscope table can then be used to hold the object to be photographed. With this arrangement the apparatus is employed for ordinary vertical cinematography (for objects immersed in water, for small animals or animated drawings).

In order to photograph phenomena which have to be taken horizontally, for example, objects is aquariums and slow chemical reactions in test tubes, a 45 degree mirror is attached to the photographic lens.

Film records can therefore be taken without using the optical bench with the microscope.

*(Continued on Page 35)*



### *Multicolor Branch Slated for Construction in Japan*

HOWARD HUGHES will construct a branch laboratory of Multicolor in Japan to supply Far East film companies with all-color photography. The decision was made after contracts were closed with Pan Pacific Productions to make twelve all-color Japanese feature films.

The first of the Pan Pacific pictures will be produced in Hollywood, and the remainder in Osaka, Japan, where the new Multicolor laboratory will be constructed.

Miss Makoto Toyoshima, Japanese actress, will be starred in the Pan Pacific's Multicolor films. She has arrived in Hollywood to appear in the initial production.

Other Far East film companies are negotiating for Multicolor also, and the Osaka laboratory, it is anticipated, will do a large-scale business in coming months.

### *Manufacturers Installing Sound In Recreation Halls*

DURING the past few months Photophone equipment has been installed in auditoriums and recreation halls which are maintained as social centers by the Good Pine Lumber Company, Good Pine, La.; Merrimack Manufacturing Company, Huntsville, Ala.; Consolidated Coal Company, three locations in Kentucky; Newton Falls Paper Company, Newton Falls, N. Y.; Pelzer Manufacturing Company, Pelzer, S. C.; Kopper's Stores, Inc., two locations in West Virginia and Kentucky; Riverside and Dan River Cotton Mills, Schoolfield, W. Va.; Pacific Lumber Company, Scotia, Cal.; Pacific Mills, Limited, Vancouver, B. C., and Irwin Cotton Mills, West Durham, N. C.

### *New Three-Color Process*

It is reported a new and extremely simple three-color film process is being worked out in Germany. The process has been tested and the results reported satisfactory.

The system in question is an invention of a photo-chemist, W. Leyde, who has promised to make a public demonstration of his invention in the near future.



*MAURY KAINS brings to us examples of makeup as demonstrated by Cecil Holland, whose portrait is below the four characterizations given above. On the left Mr. Holland is shown in a portrayal of "In the Good Old Days"; second, as "Just a Bum," and third as "The Old Salt and His Son." These three were photographed by Charles Pollock.*

*In No. 4, in a photograph by Donald Keyes, Mr. Holland portrays "The Sheik." The artist is in charge of the makeup department at M-G-M. In the accompanying portrait by Clarence Bull we see him as he is known to his associates.*

### *How Should He Know*

Alvin Wyckoff (examining assistant who wants rerating to second cameraman) — Can you operate a camera?

Assistant—I don't know—I never tried.

### *Klenke Named to Head RCA Western Recording Sales*

JOHN KLENKE, who for the past seven years has been identified with the production and distribution of commercial motion pictures of the General Electric Company at Schenectady, N. Y., has been appointed assistant manager of the department of recording operations of RCA Photophone. He will make his headquarters in Hollywood, where, in addition to functioning as head of the recording department's sales organization on the West Coast, he will maintain direct contact with RCA Photophone recording licensees.

During the past three years Klenke has devoted his attention to the production and distribution of sound pictures in the commercial field. He produced his first all-talking pictures for use in sales training activities. These utilized sound on film and constituted probably the first instance of a manufacturing company having a regular schedule of talking pictures.

He supervised the production of twenty-nine sound pictures in 1930. Included among them was "Stepping Ahead," the first all-color, all-talking picture made in an industrial establishment, the story of incandescent lamp merchandising.

### *One Way to Even Up Many Scores Without Comeback*

On the Editor's desk is the following clipping, without clue to its origin or identity:

In Birmingham, England, a retired manufacturer made his will, had a talking picture made of himself reading, selected the friends and relatives who will be invited to witness it after his death. Seating arrangements are planned so that his image on the screen will speak to each individually as if in real life.

His speech will begin: "Now that I am dead, I claim the right to speak to you impartially . . . ." He will point out faults and virtues of one and all, concluding: "And now, my dear nieces, nephews and friends, I will bore you no longer . . . To save unpleasant lawsuits my solicitors will now read you a will in similar terms which you will find drawn up, testified and witnessed in correct legal manner."

# Use Pan Film for Air Photography

## Especially if Shooting Over Manufacturing District, Advises Charles Ford After Wide News Service Experience

IN May Filmo Topics "Filming as You Fly" is the subject of an article addressed to the rapidly growing army of amateur movie makers who wish to make worthwhile pictures on their air trips.

The article is based upon an interview with Charles Ford, editor of the Chicago Daily News-Universal Screen Service, who has taken thousands of feet of motion pictures from the air and is an authority on aerial movie-making. He writes:

Panchromatic film should be used exclusively, and is particularly necessary over a city or manufacturing district. Regular film will not get satisfactory pictures if there is any haze or smoke in the air, and a certain amount of haze is present anywhere, city or country, "except one day in a million." Panchromatic film, used with the right filter and given the correct exposure, will return the definition you are after.

Do not expect the "pan" film to do the haze penetrating job alone; give it the necessary aid of a filter. When flying over water use a 6x filter ("pan" factor, 3x) as more correction is required than when over land.

Of course the flying speed is so great that you may not be able to take a reading upon a given area and still have time to film it, but at least you can take a reading which will serve as a base for mental modification if conditions change quickly.

After he has decided on the best stop to use Mr. Ford tapes the diaphragm ring in that position so that it won't be shifted by vibration. When a change is required the tape is quickly removed and replaced.

The light and atmospheric conditions are best for aerial work between 9:30 A.M. and 3:30 P.M., though if, like the newsreel man, you must shoot when you can, you can't afford to be too particular. Passenger planes, like news events, wait for no cinematographer. Angling light, as contrasted with the overhead light of noon on a summer day, gives highlights and shadows to objects on the ground and provides the desired relief.

The question of altitude is closely related to the matter of camera angle and camera speed. You can take movies from any height provided the air is clear enough so that you can see your subjects from that elevation. Of course the higher you are the smaller ground details will be and the more use you'll have for a telephoto lens in order to get pictures of some significance.

The smaller the area taken in by your lens the more liable you are to get blurred pictures if the camera is pointed straight down. To shoot straight down with a one-inch lens on a Bell & Howell amateur camera, for example, the plane must be at least 400 feet high and the camera operated at double speed. Also the more the camera angle is away from the vertical the less chance there is of blurred pictures, particularly if the camera is pointed forward rather than at right angles to the line of flight.

Speaking of camera speeds, double speed is recommended, 32 frames a second, for aerial work, as it minimizes the effect of the plane's vibration. It is advised 48 speed be used for rough air.

In cabin planes it is better to shoot through an open window than through the glass used in such windows. Keep



*Just before leaving the ground photographically minded tourists allow a friend to take a snap of two charming subjects. Photo courtesy Bell and Howell.*

### *New Micro-Cine Plant*

*(Continued from Page 33)*

The motor is connected by a leather belt, directly for high frequencies or indirectly, by means of reduction gears, for low frequencies including stop motion.

The distributing panel supports rheostats for the motor, for low and high intensity arc lamps, connections for foot switch and light increaser and several additional plug receptacles. Casters under the panel permit its being moved about so as to be close to the hand of the observer.

your camera inside, for even though you may be able to keep the wind from tearing it from your hands and dropping it as a gift to some landowner below, you'll probably be unable to hold it steady enough outside to get a scene of any value. Hold the camera in your hands and do not rest it against any part of the plane. Then your arms will absorb the plane's vibration.

So much for the mechanics of aerial movie making. Another prerequisite of success in this, as in any type of film, is continuity and human interest. You won't be satisfied with a mere collection of scenes showing the earth far below, however interesting and varied the country may be. So get other shots, too, which will permit you to build up a complete story of your trip—a story which, when flashed on the screen for your friends to see, will interest them as much as the actual trip did you.

As a title film the sign which tells your plane's destination and time of departure. Film the attendants as they load the baggage into the plane. Get a scene, if you are there early enough, of another plane as it takes off and gains altitude. Splice this scene in after those which show your own party entering the plane and after the effective shot forward from the cabin window as the ship, after speeding over the ground, gradually rises, bringing more and more of the landscape within the angle of your lens.

The scenes you take of the ground below can well be varied as to camera angle, some being largely of the earth, others including considerable of the sky with its cloud formations. Still further variety can be gained by filming the passengers as they gaze through the windows or otherwise pass the time.

The thrilling sensation of landing should be filmed, too, and with that you will have a well-rounded film that will virtually take you and your friends into the air again whenever you wish to fly.

# *Six Pages Devoted by Iron Age to Bell & Howell Brand of Precision*

HOW Bell & Howell manufacturing precision is maintained by close factory inspection is interestingly told in a profusely illustrated six-page article in a recent issue of The Iron Age, a leading magazine of the metal working industry. The results obtained by the company's inspection system obviously are the reason for such extensive space being devoted to its description.

Those who have visited the Bell & Howell factory state that the inspection program in operation there is designed to control every possible source of inaccuracy in manufacture. Certain parts of Filmo equipment are held to a tolerance of one ten-thousandth of an inch, and inspectors see that no lapses in tolerance are permitted in these or other instances, every manufacturing operation being given the acid test of efficient inspection.

A Filmo 70 camera, for example, is inspected over 2500 times during its manufacture. The company is required, states the article, "by the very nature of its product to work to extreme accuracy not alone in the manufacture of single parts but to hold to fractional thousandths of an inch on small parts that are on a quantity production basis.

"A background of this character quite readily brings to light special equipment, inspection methods, and the organization by means of which desired accuracy is attained.

"Also a point not to be overlooked is the deliberate purpose of making the workers, inspectors, and shop supervisors accuracy minded. This can be accomplished only by educational methods, stimulation of individual and departmental pride in the company and its product, carefully prepared plans, frequent and thorough inspections, and the selection and use of first-class equipment for manufacturing and for inspecting purposes."

Intensive efforts are made "to bring the individual worker to recognize the importance of accuracy. He has been taught to appreciate his importance in a plant organization which turns out a quality product."

### *Europeans Keen on Sound Quality, Declares Batsel*

PATRONS of motion picture theatres in England, France and Italy are more particular about the quality of sound reproduction than are the patrons of theatres in the United States, according to M. C. Batsel, chief engineer of RCA Photophone, who has just returned from a five weeks' business trip abroad.

American made pictures are the backbone of the industry in each of those countries, although local producing corporations are beginning to become more active.

"The installation of sound reproducing apparatus in the motion picture theatres of England, France and Italy is progressing rapidly with a definite demand for equipment that will deliver sound of high quality," said Mr. Batsel. "The people have become sound conscious, and as a result inferior sound apparatus is being replaced.

"Splendid recording is being done in the Pittaluga and Luce studios in Italy. I looked at a number of pictures in the viewing room of the Luce studio, which is sponsored by Premier Mussolini and which does considerable government work, and while there was told that the viewing room had been a Roman bath in the time of Nero and Caesar.

"They go in extensively for billboard display in Italy, and all over the country the stars of American-made productions are on constant exhibition. The Pittaluga studios in Italy have been active in the production of Italian dialogue pictures. The death of Mr. Pittaluga was a tremendous shock to the industry because he was the leader in Italy. His passing, however, will not affect the program he had outlined.

"The Pathe Cinema and Jacques Haik studios in France are the most active producers in that country; and in England, the British International, British Lion, Gainsborough, Nettlefold, Twickenham, First National Pathe and Gaumont studios are continuously busy."

### *German Theatres Steadily Install Sound Apparatus*

ACCORDING to the new Tobis-Klangfilm statement there were, as of February 1, 1178 Tobis-Klangfilm sets installed in cinemas. Of these 788 were installed in Germany (including Gaumont sets) and 390 abroad. These figures, however, include sets installed in private projection rooms and studios, to the extent of 41 sets in Germany and 14 abroad.

The total number of sets installed is divided as follows among the various makes: Klangfilm, 897; Tobis, 247; Gaumont, 28; combined Klangfilm-Gaumont equipments, 6. This shows that 88 theatres were wired by the German electrics since January 1, of which 36 were in Germany and 52 abroad.

As of March 1 last 782 German cinemas with a total seating capacity of 550,629 were wired with Klangfilm-Tobis-Gaumont installations. Of the newly wired houses (those that were wired since January 1) the majority are of the smaller category, i.e., with up to 600 seats.

### *Cameramen Write Papers*

The following papers have been contributed by members of International Photographers to the Engineers' Convention.

"Standardization of the Picture Aperture and the Camera Motor—A Needed Development," Fred Westerberg; "Needs Felt by Cameramen for Redesign of Auxiliary Camera View Finder," Friend F. Baker; "The Camera of Tomorrow," Ira B. Hoke; "Problems of the Cameraman," Lewis W. Physioc.

Fred Archer was the representative of the cameramen in securing the contributions.

### *For Shame, Jean*

It is stated that the French cruiser Jeanne d'Arc, which sails shortly on a world tour, is to be equipped with a Gaumont sound reproduction set. Officers alone will benefit by this institution, which will provide for both educational and dramatic films.

# Looking In on Just a Few New Ones

By GEORGE BLAISDELL

## ATLANTIC

*Charles Rosher, Cameraman*

IN "Atlantic" we have what fairly may be called an international picture. Made in England about a year ago by Elstree, it is directed by E. A. Dupont, a German, and photographed by Charles Rosher, a born Englishman with many years of Hollywood photographic training.



*Charles Rosher*

The subject will qualify as a major production in spite of the time that has elapsed since its making, for in a sound picture at this particular period fifteen months is as so many years in another industry.

The story is an adaptation of Ernest Raymond's play "The Berg." The action takes place within three hours. Undoubtedly it is based on the destruction of the Titanic, sunk following collision with an iceberg.

Several incidents in the action are remininiscent of the Titantic sinking —one of which is the declination of a drink by a minor officer. The intimation at the time was that the reverse may have been the fact. Another incident that was not resurrected was the transfer to a boat of one of the liner's owners—and the resulting burst of public indignation that for all time and beyond all question reaffirmed the unwritten rule that even more than in the case of a captain it is the duty of an owner to be the last off of a sinking ship—and if there be no room in the boats to do the next best thing.

As may be judged the outstanding factor of "Atlantic" is the series of scenes of the sinking. If anything at any time anywhere in the way of a marine spectacle has been produced approaching in magnitude or realism this work of Dupont's and Elstree's this writer did not see it.

The production is in a class by itself. It is not only in one instance, say, of water flooding the main salon of a liner—which may have been process—but in numbers of other and undoubtedly straight shots portraying the sinking of the ship.

In at least two of the scenes, the action taking place at a time when any moment the ship may slip under the waters, there is displayed an exasperating deliberation by some of the characters, a deliberation perfectly understandable by the Englishman at home but thoroughly incomprehensible to the less stoical American. As a result the audience at the Filmarte plainly was uneasy during the long silences.

The drama leans not so much on any particular love story but rather on the instances where the women refuse to go in the boats and leave their husbands to sink and also for a few moments in the brief religious service as the water continues to rise.

Another striking phase is the playing of lively bits by the orchestra while the end approaches—reminiscent of that band on the deck of a sinking English battleship playing the national anthem with officers and crew at attention as the ship slides under the waters.

The principals are Franklin Dyall and Ellaline Terriss, the latter a sister of the American director. Monty Banks is a member of the cast.

"Atlantic" is a picture well worth seeing.

Inquiry of Mr. Rosher brings to light that "Atlantic" was the first multilingual picture to be made. It was recorded in English, French and German and was photographed not in 1930 but in 1929, making the recording all the more remarkable in quality in view of the primitive conditions prevailing in the sound field at that period.

The scenes on shipboard were recorded by remote control, perhaps the earliest examples of this method. Where the great liner on which the cameras were mounted was moored in the Thames estuary the sound was being conveyed over a telephone wire fifty miles away.

In the night shots lights for working and photographing were supplied by a fleet of tugs and barges. The engines of the ship were kept running to add to the realism. To flood various parts of the ship its own pumps were used.

The photographer was asked as to the method employed in securing a shot of one of the lifeboats being lowered seemingly right down on top of the camera and then from one side shown as it took to the water. The explanation was that his camera was mounted on the bow of a tug pushed against the side of the liner. When the boat was nearly touching the camera the tug was backed so as to permit the photographer to shoot down on the lifeboat.

"Atlantic" was the first 100 percent feature talking picture to be shown in Berlin. Mr. Rosher was present at the premier showing of the German version, which took place at the Gloria Palace, and following his presentation to the big house was honored by a curtain call.

## THE IRON MAN

*Percy Hilburn, Cameraman*

STRONGLY reminiscent of "The Leather Pushers" of early days is Universal's "The Iron Man," starring Lew Ayres. And talking in that fashion is in no wise to speak ill of any subject—for that old series featuring Reginald Denny demonstrated that prizefight pictures could be so designed as to make popular entertainment for mixed houses. The principal difference is that the early subjects were of two-reel length where the present picture is of full feature footage.

The outstanding personal factor in "The Iron Man" is the work of Robert Armstrong, who portrays the manager of the pugilist played by Ayres. The work of the latter is well done. It shows the restraint imposed by Director Tod Browning. In fact the same restraint shows through the whole subject and to the advantage of the production.

The only exception to the good judgment displayed by the director is in the closing scenes when John Miljan playing the paramour of the prizefighter's wife plants a smashing blow full in the face of that erring woman.

It was an unspeakably brutal and brutalizing thing to do, the scene was sufficiently strong without the injection of any such offense against ordinary good taste, and furthermore went far toward removing the fine impression built up by the picture to that point. The incident is bound to harm any one who possessed authority to eliminate it.

Coming back to Armstrong, it is a delight to watch work so faultless in technique, so entirely natural in manner.

Jean Harlow plays the chiseling wife of the prizefighter, the woman who has no use for a loser but who loses no time in crawling back to him when he wins a championship. This young woman certainly displays capacity for taking punishment in an unpopular part. If that faculty really be the hallmark of a good trouper she should qualify without question.

Others in the cast are Mike Donlin, Eddie Dillon, Ned Sparks, Mildred Van Dorn and Mary Doran.

The picture is derived from a novel by W. R. Burnett, with the scenario and dialogue by Francis Edward Faragoh.

## BOBBY JONES

*Frank Kesson, Cameraman*

LITTLE serious effort has been expended on the first of the series of golf instruction pictures to be made by Warners starring Bobby Jones. The major part of the footage is devoted to a ballyragging match between Frank Craven and Joe E. Brown as to their relative merits as talking golfers.

The possibilities of entertainment on a golf course lie heavily with this pair of funsters, the only fly in the ointment being in this particular case the customers come to see Jones. The champion opens the ball with a few practice shots that will furnish thrills

for the average dub golfer. Following each smack the ball travels the same route with machinelike regularity and undeviatingly—that is, it does as far as the eye can follow it. To witness such precision is a treat.

As Jones is warming up he is interrupted by the appearance of Barthelmess, who warns him of the approaching talkfest of Brown and Craven. After the battle is won by the former, the latter drops into conversation with the golfer, who explains his own method of putting and guides the actor through a lesson. The result is that Craven jibes his confrere and inveigles him into playing a hole with him to settle the outstanding account. Of course, Joe takes it on the chin.

The series is being directed by George E. Marshall, and in this instance any one who utters the not infrequent charge that the megaphone wielder does not know what it is all about will commit a serious error. Marshall is one of the best golfers not only among his own division of the industry but throughout the entire film business—and that is taking in considerable territory.

The producers need not be afraid of displaying "too much Jones." He is the one the crowd goes to see.

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### Chip Shots

A DECIDED buzz of animated conversation followed the curtain on "Chip Shots," second of the single reel series in which Bobby Jones explains some of his golfing methods. Warners' Hollywood seats 2650, and all chairs were pretty well filled. The only conjecture on the part of the reviewer in seeking an explanation of the decided interest was that those who were concerned were very much vocal. It may have been like the prohibitionists, a noisy minority. Nevertheless it was a silent house while the reel was running—which went to prove that the few persons in Southern California who do not themselves play golf sometimes are forced to listen to the chatter of those who play it or at it.

The number is devoted to chip shots, the champion showing how he lays them down by the pin from the apron of the screen to a distance of several score of feet away. What may interest many is the fact that he uses four clubs of the mashie and niblick families in these shots, their character depending on the nature of the shot.

Many of the approach shots rolled close to the pin, seemingly within a few inches, and stopped dead. Invariably the failure of the ball to slip into the cup seemed to be occasion for mirth. Also the failure was evidence the champion is playing the game straight and that the shots are not being tricked, as of course they easily might be.

But when from forty feet away from the edge of the green a player may lay pushover after pushover alongside the pin why call in the effects department?

### THE PUBLIC ENEMY

*Dev Jennings, Cameraman*

THE opening of the latest of the gangster pictures, Warners' "The Public Enemy," at the Hollywood theatre of the company, was attended by a full house. The turnout undoubtedly was ascribable to the advance screen advertising.



*Dev Jennings*

It was rather interesting to glance around the house and note practically the entire absence of grayheads—of which in Hollywood there is a host. It is here that great numbers come late in life to finish the slide down the hill.

These older residents are theatregoers, too. If in doubt you should have seen the way they turned out to greet George Arliss in a homely everyday story of today, one without a gun in it or even a thought of one. So strongly and enthusiastically did they and their youngers respond it was necessary to hold over the subject for the second week, both in Hollywood and in the downtown house.

The age of the house the opening night of "The Public Enemy" ran mainly from the later teens to the early forties. There were few exceptions. It demonstrated that the appeal of the gangster picture is to youth and the younger division of the middle-aged and the intervening strata.

The story, which was directed by William Wellman from an adaptation by Harvey Thew, does not match up with some of the preceding subjects of its kind. There is no love element worthy of the name in the picture if we except the affection of a mother for her sons—and this hardly attained anything approaching moisture in the region of the optics or a stirring of the heart.

James Cagney, who headed the cast, did his capable best to put into the tale what its creators intended. Some day this young man is going to get a chance in a story that is without an underworld slant, one that will give his talent an opportunity, something like that bit we saw in "The Millionaire," and then watch his smoke.

Jean Harlow was seen, much of her, in her customary Conformist garb and in her usual daring characterization. The young woman seemingly has designs on the vamp's yellow jacket earned by Theda Bara and the glory of which still is undimmed in the memories of older picture goers. Possibly Miss Bara will surrender it without a struggle. Any of her friends will tell you the decoration as a symbol was the antithesis of the real personality of a charming woman—which also Miss Harlow seems to be.

There is a competent cast, among the players being Edward Woods, Joan Blondell, Donald Cook, Beryl Mercer, Ben Hendricks Jr., Robert Emmett O'Connor, Leslie Fenton, Louise Brooks, Murray Kinnell and Mae Clark.

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### THE MILLIONAIRE

*James Van Trees, Cameraman*

DELIGHTFUL entertainment is Warners' "The Millionaire," starring George Arliss. It is major comedy in large part, but there is a flash of serious drama, the kind that imposes deep silence even on a large house. The stillness comes when the man of threescore forced into retirement by the commands of his doctor and the pleas of his wife bids goodbye to his assembled employes.



*James Van Trees*

The situation is splendidly handled and reflects credit on Director John Adolfi. It is a sequence that notably moves even the less susceptible. No one will sit through the running of the subject without being impressed in the first place by the story, all the greater by reason of its simplicity, and secondly by its treatment and its dialogue. An examination of the credits clarifies matters.

The basis is "Idle Hands," by Earl Derr Biggers. Julien Josephson and Maud T. Howell adapted it. Booth Tarkington wrote the dialogue. That is a combination which should be able most satisfactorily to answer the prayer of any leading player in search of a play.

The picture is one for all ages. Supporting George and Florence Arliss among others are Evalyn Knapp and David Manners. This pair of attractive and enthusiastic youngsters supply the love romance even as Arliss and his associates furnish the business romance.

For the tale as it touches Arliss is of business and of business men. That is why it will have marked appeal for those who really may qualify in the field of the much kidded t. b. m.

To see Arliss in the role of an everyday man of the moment is a treat—especially when he dons overalls and drops the monocle. What a thought it was to place in charge of a gas station a successful automobile manufacturer who had started as a mechanic! What motorist will not be thinking of the possibility of million-dollar advice being lavished on a fifty-dollar car?

Excellent support is accorded Arliss. As his associates in the making of automobiles are Sam Hardy and Charles Grapewin. Noah Beery is a crooked owner of a gas station who unloads on Arliss and later through

the business finesse of his victim is forced to buy back. Tully Marshall appears for a moment as the notary. Then there are James Cagney and Ivan Simpson and Bramwell Fletcher.

## THE SECRET SIX

*Harold Wenstrom, Cameraman*

HERE is another to add to the growing list of gunman stuff pictures. "The Secret Six," produced at the M-G-M studio, is reminiscent of the recent slaying of Lingle, reporter on the Chicago Tribune. On the screen the reporter is shown as an honest man, accepting bribes offered by the leading bootlegger and handing over the money to the city's safety committee of six. The dramatist did not show us the final disposition of the $40,000 thus handled, which would have been interesting.



*Harold Wenstrom*

The picture opened to a smashing business at the Criterion in Los Angeles. Written directly for the screen by Frances Marion and directed by George Hill, the subject carries all the suspense which with comparative ease is injected by a talented scenarist into a tale in which life is so cheaply held, especially when interpreted by an unusually competent cast.

Just to mention a few of the players, there are Wallace Beery, Lewis Stone, John Mack Brown, Clark Gable, Jean Harlow, Marjorie Rambeau, Paul Hurst, Ralph Bellamy, John Miljan, De Witt Jennings, Frank McGlynn and Theodore Von Eltz.

Beery is a stockyard employe taken over by a bootlegger and who through frequent resort to murder becomes one of the big underworld bosses, winding up in the death house. Lewis Stone is a smart lawyer who serves and richly profits from the lawbreakers. Brown and Gable are reporters who in the end uncover criminals.

The picture is well made, and as has been said before skill is displayed in the choice of the cast. About each member of it there is a smartness of manner and attire that matches the prevailing night club atmosphere.

If we must see this gunman stuff through to the end of the period of producer inertia, until the orgy of mental laziness has waned and again we are given tales that enhance rather than cheapen the price of human life, by all means let us have the characters presented to us in garb other than that of dead tough muggs. It makes the "Oh, yeah?" and "That's just too bad!" so much easier to take as a steady diet.

It may be fair to add the immediate foregoing is an afterthought. During the unfolding of the story the writer was too much absorbed in its working out to find time for any moralizing.

## TWO FOREIGN WAR FILMS

THE Filmarte Theatre among the subjects shown at the end of April included two foreign war films—"Suspense," a British Elstree subject, and "Comrades of 1918," produced in Germany by Nerofilm.

The English picture was directed by Walter Summers from the story by Patrick MacGill and was photographed by T. Sparkhul and Hal Young. The theme of the tale was the state of mind produced among soldiers already fed up with the grind of the war when they discover that the ground under their dugout is being mined by the Germans. As steadily as the ticking of a clock the excavating machinery works.

One of the most thrilling moments of the story is where led by Scruffy, played by D. Hay Petrie, the denizens of the dugout at the peak of their frenzy slip into the song and dance of "Parley Voo." It is a situation to stir the blood when men on the verge of a break are led into a dance that starts as sheer hysteria and gradually as it increases in tempo and in spirit merges into riotous amusement. At the crest of the song and dance some non-com bawls out the group and automatically destroys the morale that is being builded.

Like "Journey's End," the picture is staged without the assistance of even a lone female, but unlike the American-made English story mentioned "Suspense" fails to make good on its title—that is, to an appreciable degree.

It is interesting, as must be any war subject made in a nation where a majority of the male persuasion are experts in the art of outlining what a first-class war must look like. But the bite is absent.

### Comrades of 1918

There is in "Comrades of 1918" much of interest for the American picturegoer and the American picturemaker as well. A majority of the footage is devoted to the trenches and the ground between the lines, with most of the remainder to dugouts.

While even in the more quiet phases there is a steady noise from the various death-dealing engines nevertheless there is an absence of the deafening sounds that have proved so objectionable in many of the war pictures. The explosions are toned down materially and without loss of effectiveness and realism in presentation.

The sequences range from the cries of badly wounded as they are brought into a field hospital—one of the most grewsome scenes ever put upon an American screen; from the homecoming on furlough of a long-absent rifleman to find his wife in the company of a lover—and after deliberation the rifle is not used; to the concert given by the regimental band and the entertainment provided by professional talent for a group of soldiers.

The picture was directed by G. W. Pabst. The cast included Fritz Kampers, Gustav Diesel, Hans Joachim Moebis, Claus Clausen, Gustav Puttjer, Jackie Monnier and Hanna Hassereich.

The Germans have made progress in noiseless recording as well as the Americans. There was a noticeable absence of ground noises during the quieter scenes. One of the points where it particularly was noticeable was with men in the trenches whispering to each other. There was a marked advance in the recording over some recent German sound films.

## UP POPS THE DEVIL

*Karl Struss, Cameraman*

THERE'S a strong and a dramatic finish to Paramount's "Up Pops the Devil," from the play by Albert Hackett and Frances Goodrich, with adaptation by Arthur Kober and screen play by Even Unsell. Edward Sutherland directs. The beginning and development are in riotous frivolity, the major appeal of which very likely is for the younger element rather than for the more staid. But there's no age limit on the picturegoers who will respond in full measure to the moving denouement of the story. Carole Lombard has an abundance of opportunity here, one of the best that has been given her—and what she does with it is a delight. She is seen in moods gay and grave—as to the latter her role at times taking her into the realm of the deeply emotional.



*Karl Struss*

Miss Lombard is reported to be very busy these days keeping her professional engagements. It is entirely understandable—for she is a real actress.

Norman Foster plays opposite in the part of the aspiring writer who accepts the suggestion of his wife to remain at home and do his work and who quickly discovers he also is slated to do hers. It is then the husband is seized with a shortness of temper and the parting comes. The wife does not inform the husband he also is to be a father, a detail of sufficient importance notably to enhance the suspense.

Theodore Von Eltz is the publisher who proves to be the friend of husband as well as wife in spite of the fact he is in love with the latter. The restraint displayed by the unsuccessful suitor contributes to the wholesomeness of the story and proves that human interest will follow a man who thus conducts himself as well as it will one who is guided by opposite motives.

A negro laundryman does well enough to deserve being credited with a name more resembling what might have been his own rather than with the absurd one employed.

Joyce Compton as a teasing "baby" southern girl is great. Others in the cast are Skeets Gallagher, Stuart

Erwin, Lilyan Tashman, Edward J. Nugent, Eulalie Jensen, Harry Beresford and Effie Ellsler.

### THE LAWYER'S SECRET

*Arthur Todd, Cameraman*

CLIVE BROOK carries off the prizes in Paramount's "The Lawyer's Secret"—for the winner of the big part and for doing the big job. It is a role that will give birth to the greenish hue in the hide of every ambitious actor who is so fortunate as to follow Brook's portrayal of it.



*Arthur Todd*

The story was by James Hilary Finn. Max Marcin shared with Lloyd Corrigan the writing of the screen play and then with Louis Gasnier its direction. There is a finish to the plotting and the dialogue that smacks of stagecraft, of having been touched by the trained mind and the skilled hand. Certainly from the opening of the picture to the drawing of the curtain there was no let-up in interest, and the greater part of the running found the picturegoer under the spell of an absorbing drama.

Brook has the part of a lover who at the beginning of the tale learns his prospective brother-in-law is an accomplice of a murderer. The chief embarrassment comes later when an innocent man is convicted on circumstantial evidence and the sweetheart of the doomed man pleads with the lawyer to take the case on appeal. That's just the opening.

Richard Arlen is the innocent victim and Charles Rogers is the accomplice too cowardly to come forward and save an innocent man. It is a new kind of role for the latter young person and emphasizes the elimination by his employers of the exploited diminutive "Buddy." He is being given a chance to become a full adult rather than a playboy. If in the role he lose cast with the sweet young and maybe older things to whom we have been assured his screen counterpart meant so much surely there will be a more than compensating counterbalance in the changing attitude of adult males. The part is plenty serious in tone and is so handled.

Fay Wray and Jean Arthur have the feminine characterizations, both of whom are entirely satisfactory in their interpretations of their parts.

### *Service Y Installs*

The Army and Navy Y.M.C.A. in San Diego, the membership of which comprises the officers and men of the army and naval bases on the Southern California coast, has installed RCA Photophone sound apparatus in its auditorium.

# *Fearless Dual Magazine Adapter Is Revolutionary In Principle*

WITH the bi-pack color processes coming to the front as they have during the past year a need has arisen for some type of magazine to properly handle the two films. The Fearless Camera Company has brought out a new magazine adapter which is revolutionary in principle and application. This system uses a special magazine adapter in connection with standard magazines, which may be either 400 or 1000 feet in capacity. This adapter is made to fit either a Ball and Howell, Mitchell or Fearless Camera, and, if necessary, Bell and Howell magazines may be used on a Mitchell camera or this may be reversed.

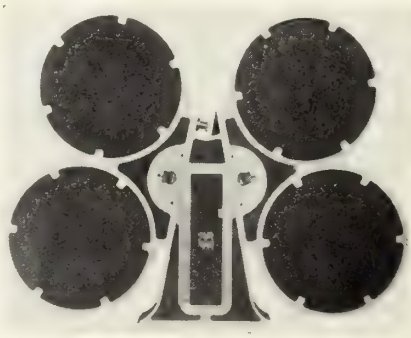
In using, as soon as the supply magazine is emptied, it is moved to the other side of the adapter to be filled with exposed film, thus minimizing the number of magazines in use. In this way one adapter takes the place of an unlimited number of special dual magazines, saving a considerable investment in apparatus which has but one use.

As may be noted from the accompanying photographs the dual magazine adapter fastens to the camera in the same manner as a regular magazine and in turn two standard magazines are attached to the adapter. One of the magazines contains the two special unexposed negatives, while the other is used to take up the films after exposure.

The film is easily threaded through the adapter by means of a large door on one side. The rollers over which the film passes are mounted on precision ball bearings, eliminating any possible frictional loss at this point. As soon as all the film has been exposed the magazine containing the exposed film is removed and the empty magazine takes its place.

A separate belt passing over both pulleys is used on the take-up magazine so that equal tension is maintained on both films. This feature minimizes any possibility of trouble from buckles. The drive belt pulley also rolls upon ball bearings.

The principal advantage of this system lies in its ability to use standard Bell and Howell or Mitchell magazines interchangeably for either bi-pack or ordinary photography. Also a standard magazine is less than one-half the weight and size of a dual magazine and may be handled accordingly, a point the cameraman will appreciate.



*Fearless dual magazine adapter*

### *Miller Device Offers Wide Reflectors for Photoflash*

THE Miller Fold-O-Flector for the Mazda Photoflash Lamp is the new reflector which holds from one to seven Mazda photoflash lamps, according to the area and amount of light desired.

This Fold-O-Flector offers a wide reflecting surface of nineteen inches, but folds down to a small packet of 2 by 11. It has the usual central Photoflash lamp, but up to six additional lamps may be clipped to the edge of the reflector, all set off by contact with the central bulb.



*Miller Fold-O-Flector for Mazda Photoflash Lamp*

This is welcome news to the professional photographer or to the amateur who does beautiful work. These enthusiasts can now have a large reflector which amplifies any light, and they can increase or decrease the number of Photoflash lamps according to their needs. Moreover, they can carry the apparatus in a small convenient package.

The Fold-O-Flector is not expensive. Three clips come with the outfit and more can be purchased at a negligible price. Likewise it can be set upon a tripod if desired. Groups, interiors, or attractive night scenes can now be photographed with little or no trouble.

### *Schools Install Sound*

Recent contracts for sound installations by RCA Photophone, Inc., include the University of Cincinnati, at Cincinnati; St. Lawrence University at Canton, N. Y., and the high school at Sandusky, Ohio.

### *Bell and Howell Expands in Its Research Department*

THE immediate addition of a third story to the Bell & Howell Company's engineering building in Chicago is announced. This building was erected only about two years ago, but is already outgrown.

The structure is devoted exclusively to experimental and development work, and the additional space, totaling 17,000 square feet, will be given over to experimentation on talking picture apparatus. Outstanding features will be a completely equipped sound laboratory and a sound projection studio with stage.

The construction of the new addition will be of reinforced concrete flat slab with exterior walls of face brick with stone trim and steel sash, to match the present building. The roof will be insulated. Interior partitions will be mainly of glazed tile. The addition will be 112 by 153 feet and will be 13 feet high.

The engineering building is separate and distinct from the company's main offices and factory, which likewise are situated in Chicago.

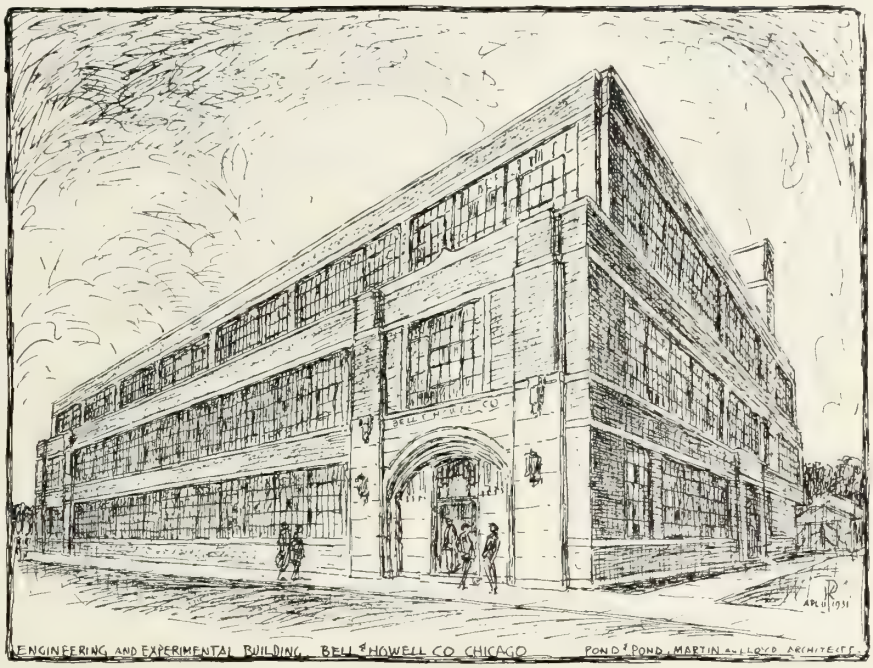
Work has been begun on the company's two-story branch sales, service, and engineering building in Hollywood.

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### *Academy Issues Glossary*

The extensive and often picturesque technical vocabulary of sound motion pictures has been gathered and defined in "A Selected Glossary for the Motion Picture Technician," now being issued by the Technical Bureau of the Academy of Motion Picture Arts and Sciences.

This little dictionary is intended, first, to help the sound engineers, cameramen, laboratory, workers, and theatre projectionists to understand one another better; and, secondly, to remove the mystery from the technicians' vocabulary, for the benefit of their co-workers in related crafts, such as directors.




### *European Sound Theatres Now Total Nearly 8000*

THAT Europe has gone "talker" in no uncertain manner is evidenced by the striking increase in the number of theatres wired for sound reproduction during the past few months, according to advices received in the Commerce Department motion picture division from Trade Commissioner George R. Canty at Paris.

According to the report the number of sound theatres in Europe increased from 5,400 on October 1, 1930, to 7,720 on January 1, 1931, a gain of 2,320 within three months.

The following table shows the approximate number of wired theatres in the individual countries of Europe:

| | |
|---|---|
| Great Britain | 3,163 |
| Germany | 1,801 |
| France | 565 |
| Sweden | 411 |
| Italy | 218 |
| Spain | 173 |
| Czechoslovakia | 159 |
| Austria | 153 |
| Netherlands | 150 |
| Denmark | 125 |
| Hungary | 118 |
| Switzerland | 104 |
| Belgium | 100 |
| Rumania | 89 |
| Yugoslavia | 68 |
| Baltic States | 67 |
| Finland | 65 |
| Poland | 62 |
| Norway | 39 |
| Greece | 36 |
| Turkey | 23 |
| Bulgaria | 22 |
| Portugal | 9 |
| Total | 7,720 |

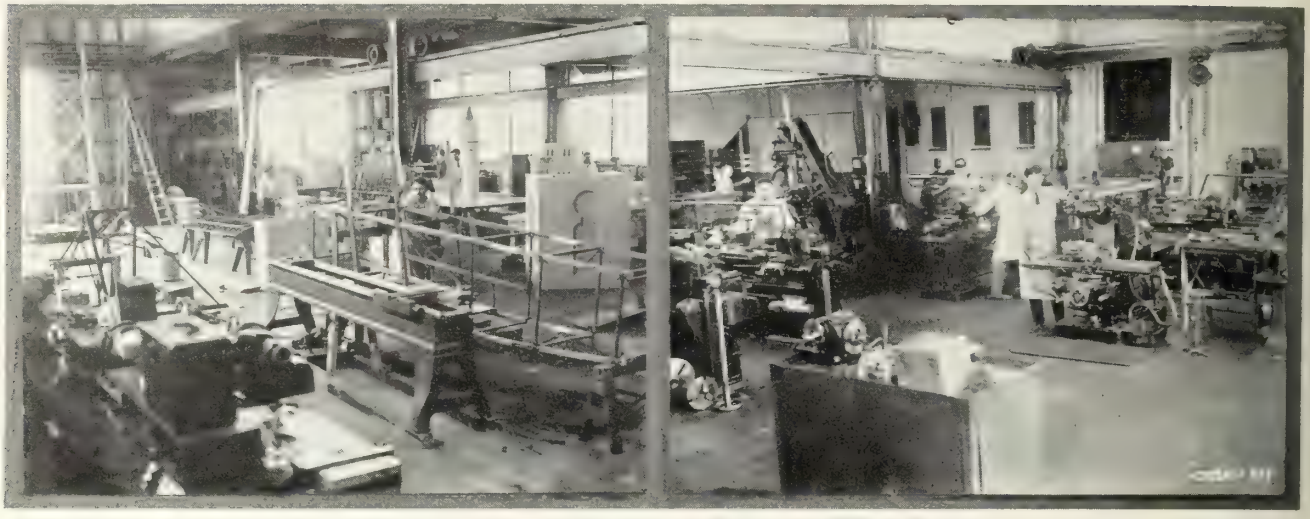
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*Miniature and prop department of the Hughes Development Company. On the right is the general machine shop.*

# *Hughes Development Company Plans Heavy Manufacturing Expansion*

THE Hughes Development Company, Ltd., a Howard Hughes subsidiary organization, is extending its scope to include the manufacture of motion picture and processing equipment of all kinds. The company with its large machine shop facilities has been at its present location in Romaine street, Hollywood, for three years. During that period it has conducted mechanical research for its owner as well as carrying on the manufacturing work necessarily associated with motion picture production on a large scale. As an example practically all the experimental and manufacturing work surrounding the making of "Hell's Angels" was done at the company's plant.

The expansion program was due to A. A. McDonald, former general manager of the Hughes Tool Works and general representative of Howard Hughes. Mr. McDonald, who is now president and general manager of Multicolor, made a survey of the motion picture business and decided there was abundant room for a larger plant. Howard Hughes agreed with him.

As a result the Development Company, following the installation of a wide variety of machinery, is prepared to make special equipment, miniatures, props, printers, processing machines, patterns and to attend to heat treating and camera repairs.

In charge of the expanding activities of the concern are Harry Reynolds and H. W. Houston. The former will be the representative on the outside and will have supervision of the motion picture effects and miniature work, a field in which he has had much experience. The latter will have charge of the internal conduct of the plant.

Associated with these are Bruce Burns, Roy J. Pomeroy, Dr. Russell Otis and as consulting engineer Dr. L. M. Dieterich.

A working agreement has been effected with the Cinema Studio Supply Company, which at its plant in Beechwood Drive has large manufacturing and foundry facilities. The Development company executives believe between the two organizations and their respective equipments there will be no difficulty in executing any contract likely to be presented for their consideration.

It is intended to expand the scope of the experimental department, especially in the field of inventors' models for cameras and other motion picture equipment and in the realm of effects.

### *Klangfilm Leads*

There are two traveling sound-film cinemas and four reproduction equipments installed in projection rooms of distribution firms in Prague, and one in Aussig.

The sound film reproduction equipments installed in Czechoslovak cinemas are of 16 different makes. Klangfilm is in the lead with 88 equipments; then come Kinophon with 28, American made 44, Nitzsche with 16, Powerphone with 15, and Belcanto with 13 sets.

*King Charney says...*

WHETHER IT BE CARBON OR INCANDESCENT LIGHTING
WHETHER IT BE TALKIES OR SILENT

*Insist Upon* Agfa *Negative*

*For definite results*

AGFA RAW FILM CORPORATION



*Camera and precision machine shop of Hughes Development Company. On the right is the pattern and cabinet shop.*

# *Motion Picture Camera Indorsed by Pro Golfers as Help in Teaching*

HAVE you ever had your golf strokes x-rayed? Well, possibly not "x-rayed," but rather submitted to the acid test of analysis by means of the slow-motion movie camera? Many golfers are improving their game by the motion-picture method.

Even Bobby Jones has for some time been accustomed to have pictures made of his strokes for his personal use, studying the result in order to catch possible imperfections. When he was in England last year the Prince of Wales used his own Filmo movie camera to "shoot" the Georgian as he played.

"The point is that a new method of teaching and learning the ancient and honorable game of golf has arrived—the movie method," says a writer in June Filmo Topics magazine. "This new method, besides winning the commendation of thousands of players, has been unqualifiedly indorsed by the Professional Golfers' Association of America, composed of the best golf instructors in this country. The movie method aids the tyro and more advanced player as well."

As a sort of second-line auxiliary in the golf-by-movies idea, slow-motion film studies of golf stars can be projected on a movie screen and studied by the aspirant who wants to see how the big ones do it. There is available a fine selection of 16 mm. golf films, including several "talkers."

The Professional Golfers' Association, quite generally known as the P. G. A., recently sponsored the making of super-slow movies of Jones, Joyce Wethered, and Harry Vardon. These pictures are doing much to arouse interest in golf instruction.

Following a showing of these pictures in Chicago an Associated Press report of the pictures was carried in many newspapers throughout the country.

For making golf pictures the small, portable and relatively inexpensive 16-mm. camera will fill every ordinary requirement, provided care is taken to select an instrument of reliable make, constructed to film pictures at the rate of 64 or 128 exposures per second, which are the speeds necessary for making satisfactory slow-motion golf pictures.

### *Cat Getting Out of Bag*

A new production firm has just been created in Berlin, under the name of "Deutsche Tonfilm-Gesellschaft m.b. H.," by Erich Engels and E. E. Hermann Schmidt. Engels is a well-known German producer, and Schmidt a specialist of film publicity.

The new company plans to produce feature films of a popular character, educationals and publicity pictures. The production of the first feature, "The Secret of the Red Cat," is underway.

### *Lakin to Engineers*

The Lakin Corporation has extended to the members of the Society of Motion Picture Engineers an invitation to visit the plant of Laco Products at 1707 Naud street as well as its display and rental departments in 1120 North La Brea avenue. At the latter address will be found on display a full line of Laco parts as well as complete units.


# Welcome S.M.P.E.

A FEW CURRENT RELEASES CONTAINING

## DUNNING SHOTS

"Connecticut Yankee" ..... Fox
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"Rebound" ..... R.K.O.-Pathe
"Dirigible" ..... Columbia
"Front Page" ..... United Artists
"Cracked Nuts" ..... R.K.O.

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### *School of Mines Engineers View Continuous Projector*

A SPANIARD, Carlos Mendizabal Brunet, of Palo (Malaga), has invented and exhibited before engineers of the School of Mines in Madrid a film projector called the Kinisophote, according to Commercial Attache Charles A. Livengood, Madrid, in a report to the Department of Commerce.

This machine runs continuously, at a constant speed, as its name implies, and the screen receives a constant amount of light, thus doing away with flickering. It suppresses the Maltese cross and allows the use of very thin (cellephone) film, driven by only one side of the film being perforated. The sound groove is placed in a 5-millimeter space, so that the section for pictures retains its normal one-inch width without narrowing. The film is driven at a constant speed at every point, so that the sound impression can be taken up anywhere.

Instead of being 75 holes distant from the corresponding figures it can be placed immediately opposite them, thus avoiding the difficulties arising from cuts and repairs.

Finally, after being wound up as usual during projection the film is not rewound, but is picked out from the inside of the reel to be projected again. This operation is done by conical rollers. Patents rights have been obtained or solicited in the principal nations.


WILLIAMS' SHOTS

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We have discovered and patented a new and improved method in the making of mattes for the Composite Processing of WILLIAMS' SHOTS which comprises photographing the actor before a blue or red background with two negative films, one resulting in black background matte and one with a white background matte, the two being combined.

Panchromatic Color Values

Under two new process patents and with special film made to order for us we exclusively secure full panchromatic color values.

In addition to normal lighting this process uses flat or black lighting and any desired lighting effects. We have the only process which photographs the actor in long shots without building any part of set. Action may be photographed in advance of the backgrounds, saving time and money.

Double Matting Process

Which guarantees you perfect results, quick delivery of finished shots, with no halo or ghost effects, and no retaking of action to correct matching or change of background scenes.

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### *New Sound Installations Announced for Manchuria*

SEVERAL new installations of motion picture sound equipment are in course of erection at the present, according to Trade Commissioner A. Viola Smith, Shanghai, China. At Harbin, Manchuria, and the Portuguese Colony of Macao the first theatres to be equipped with sound apparatus are now in process. Other installations are being made at Canton, Amoy and Peiping.

It is estimated there are at present a total of 50 theatres throughout China equipped with sound apparatus. Of this number, 35 are American equipment. The remaining 10 or 15 installations are reported to be of French disc type (Pathe-Orient), being utilized by the cheaper Chinese theatres in and about the Shanghai area.

The new King's Theatre at Hong Kong opened on March 31, making a most favorable addition to the cinema houses in that city.

Interest is being noted among Chinese producers as to the possibility of producing sound pictures in Chinese.

The "Singing Peony," a Chinese talker made with French disc recording equipment, was recently shown at the Strand Theatre in Shanghai. Considerable favorable comment was made upon this latest effort of Chinese producers.

### *Silent Features in England Slump to an Eighth in Year*

THE principal feature of the statistical report for the month of March, just published by the British Board of Film Censors, is the striking decrease in the number of silent feature films, according to Trade Commissioner James Sommerville, Jr., London.

There were only three silent feature films passed by the Board, as compared with twenty-five in March, 1930. The total number of sound feature films, on the other hand, was 63, as against 41 a year ago. The number of feature films, both sound and silent, was exactly the same as a year ago.

As regards the 88 shorter films, under 3,000 feet in length, the report shows, on the other hand, a somewhat less marked decrease in silent films than was the case in February. Nevertheless, the number of short sound films was more than double the number of silent films, whereas in March, 1930, the position was reversed.

The total number of both short and feature films passed by the board during March, 1930, was 154, as compared with 156 in March, 1930. Of the number of films passed 114 were certified for universal exhibition, the remainder being given the "A" certificate, as recommended especially for adult audiences.



*Lester Cowan*

### *Lester Cowan Promoted to Executive Secretaryship*

THE designation of Lester Cowan as executive secretary of the Academy of Motion Picture Arts and Sciences is announced. The action was taken by the Academy Board of Directors at its last meeting.

Cowan has served as assistant secretary of the Academy since he became associated with the motion picture industry in 1928 after previous experience in the field of business research. Increased responsibilities devolved upon him following the recent resignation of former Secretary Frank Woods to accept a studio position.

For the past two months Cowan has been assisting in the negotiations between screen writers and producers leading toward the establishment of standard contracts similar to the minimum contract for actors successfully administered by the Academy.

When the coming of sound revolutionized the technical aspects of motion picture production Cowan was active in the program through which basic research was undertaken on behalf of all the studios under the producers-technicians committee of the Academy.

# *Sound Men When Balked by Police Appeal to Wife of Newspaper Man*

THE wife of a newspaper man was responsible for three crews of sound men and several still cameramen securing a set-up position at the funeral of the late Knute Rockne when the police had blocked off the street in which the home was situated and refused to let in the sound trucks of Fox, Pathe and Paramount.

John L. Herrmann, on tour of the Middle West for Paramount News, had just completed a 450-mile night drive from St. Louis and was feeling none too complacent. Like his associates, among them Fred Felbinger and the latter's sound man, W. A. Robertson, both of Local 666, and his own sound man, George Graham, also of the Chicago local, Herrmann did not relish the action of the police in placing a man on each of the three trucks to make sure they took no photographs.

Then it was Herrmann made inquiries at a home opposite the Rockne residence, one where there was a generous driveway leading to a garage, which proved to be the home of a newspaper man. The lady of the house said to bring all three trucks on to her driveway.

Fortified with this message the cameramen found the police willing to cooperate, and a few moments later the three were parked on the driveway, with seven cameras on top of the three trucks. One of the photographers was President Charles David of 666.

Each of the three companies also was represented by a truck stationed at the cathedral and cemetery.

### *Lancaster's "Ghost Town" Subject Sold to All Star*

GEORGE J. LANCASTER of International Photographers has sold to All Star Distributors for national distribution his single reel subject of "Ghost Towns." Before release the picture will have a lecture added.

The subject of the cameraman's production were the former mining camps of Virginia City, Aurora and Rhyolite, booming towns in the early days. The first two named are filled with memories of Mark Twain.

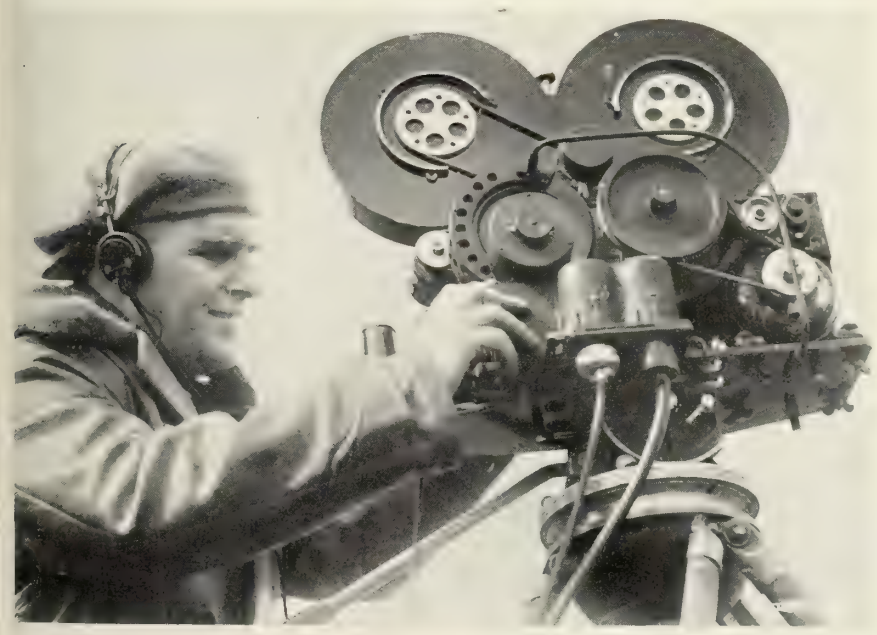
International Photographer in a coming issue will carry still pictures of some of the interesting spots touched by Mr. Lancaster.

### *Sensitometer Announced by Eastman for Picture Work*

ANNOUNCEMENT is made of an Eastman Sensitometer, designed especially to meet the needs of the modern motion picture film laboratory and sound department. It aims to provide a precise and rapid means of making routine sensitometric tests for the control of development processes and for other purposes bearing on the production of picture and sound prints of the highest quality.

The device is designed for operation on an alternating current line of approximately 110 volts, either 50 or 60 cycles. One of the instruments may be inspected at the local laboratory of the company. Every one of these placed in the motion picture field will be kept thoroughly standardized at all times by the local Kodak laboratory.

Emery Huse of the west coast division of the manufacturers read a descriptive paper on the Sensitometer to the delegates to the Engineers Convention.

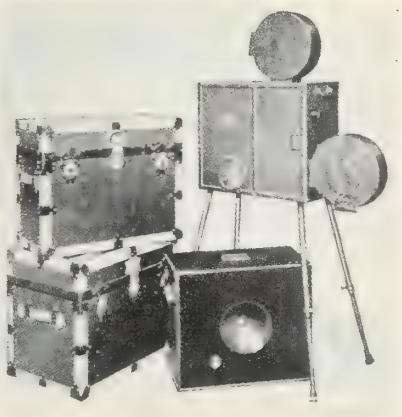


*Unusual photograph of a sound news cameraman caught when he was not looking and unaware the tables were being turned on him. John L. Herrmann, on tour in mid-west for Paramount, had just turned on the motor at Fort Des Moines and was keeping tabs on the tachometer to note when the camera was up to speed as Captain George Yates of the Des Moines Register-Tribune took a snappy and highly successful pot shot at the photographer.*


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# What Talkers Mean to Tomorrow

(Continued from Page 21)

picture portrayal of the work of the skilled hands of the great surgeon, nothing more educational than his running comment on the work of his hands.

### Of Value to Future

Here is a record that the medical student can examine as minutely and as frequently as may be necessary for his training, and that can be made available to medical schools throughout the world in this day and in the years to come. It is difficult to estimate the value to future generations of the record thus formed of the teachings and technique of great doctors and surgeons or of the influence on public health of the graphic presentation of lectures on hygiene and sanitation.

In the field of religious teaching, talking motion pictures make it possible for the sermons of great ministers to be faithfully reproduced in even the small churches of rural communities and for these same churches to have the music of fine choirs and of great organs. They offer a medium for the dramatic presentation of Bible stories and teachings in so graphic a form as to reach the understanding of children during their most impressionable age.

They have received the approval of leaders of the church of all denominations. A studio organized by a group of churches has recently been opened in California for the purpose of making religious talking pictures exclusively.

### Used in Religion and Politics

Aside from their use as related to religious subjects they make it possible to present ethical and cultural material in an interesting and entertaining form and in this manner to broaden the scope and increase the interest and influence of church work.

The talking news reel has brought us the personalities of foreign political leaders and statesmen and made them familiar figures to American audiences. In recent campaigns throughout the country political candidates have presented themselves to their constituencies through talking pictures.

The limitation upon this form of political campaigning has been the lack of available apparatus for the public presentation of such political addresses. When this deficiency has been remedied we may assume that the talking picture will exert a profound influence upon our political destinies in future.

As was to be expected the value of the talking picture for instructional purposes has been most quickly seized upon and most widely used in the field of commerce and industry. Many of the great corporations are using talking pictures today for the training and instruction of their personnel and for conveying the personal messages of their executives to outlying offices.

The epic story of many industries is being recorded and portrayed. Through these we may attain to an understanding of how these great industries came into being and why they exist, and to understand these things is to interpret the forces that underlie our modern life and civilization.

### Wide Variety of Use

Already talking pictures have been made to advertise commodities of everyday life. The cough that is never present in a carload can be recorded in talking pictures. The man who owns one can tell of his satisfaction with his motor car. Railroads, airlines, trade associations, insurance companies, newspapers and public service companies have used this medium to advertise their services and to create public understanding.

Manufacturers, department stores, banks, hotels, theatres and other industrial and business organizations are using talking pictures to train employees—churches to train their ministers and schools to train their teachers; athletic coaches to teach games; Bobby Jones to teach golf; Bill Tilden to teach tennis.

There are few fields of education or training in which talking pictures have not already been used and no conceivable field to which they cannot contribute.

There would be, perhaps, small use or need for talking pictures if we were all privileged to see in person the great artists of the stage, to hear the great operas, to meet personally the great statesmen, to sit in the presence of great religious leaders or to talk personally with great industrial leaders—but this privilege is accorded to but a few.

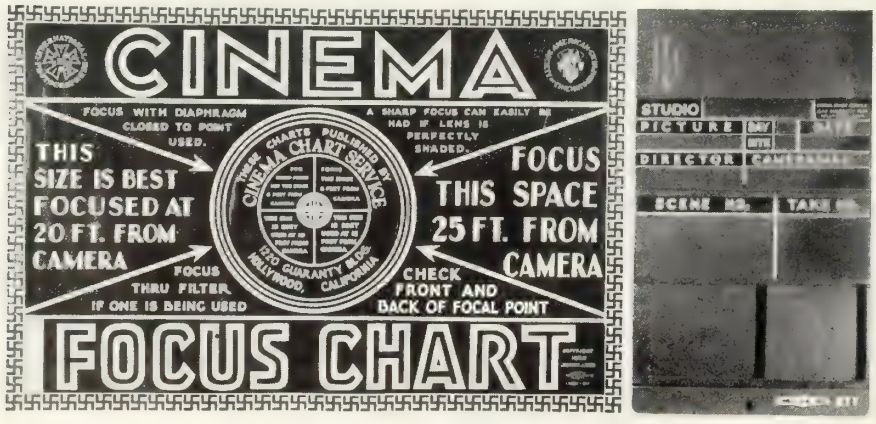
The talking motion picture affords the opportunity thus denied us. It not only creates a permanent record but makes it possible to distribute this record throughout the world and to present it at convenient times and as frequently as may be desirable for purposes of instruction or entertainment.

### Medium of Opportunity

We are concerned not only with the acquisition and accumulation of knowledge but with the spread of knowledge, and for these purposes we require a medium that will at once establish a permanent record and make it available to those of this day and to posterity. The value of talking pictures lies not only in the effective presentation that can be made but in the wide distribution that is possible. They bring knowledge within the reach of the average man. They simplify the search for knowledge. They open the royal road to learning.

There is a philosophy which teaches that we live to make life better for the generations to come. It is a fortunate characteristic of many modern inventions and scientific developments that they have contributed to this end, and of none is this more true than of the talking picture. When I contemplate the opportunities that lie before the children of the next generation to become rich in learning and knowledge I envy them the opportunity for a broader and fuller life than has been made available to you and me.

I see in talking pictures a reason for wanting to live one hundred years from now and a force that will profoundly influence economic, political, cultural and religious thought in future. Talking motion pictures are in truth the medium of universal opportunity.




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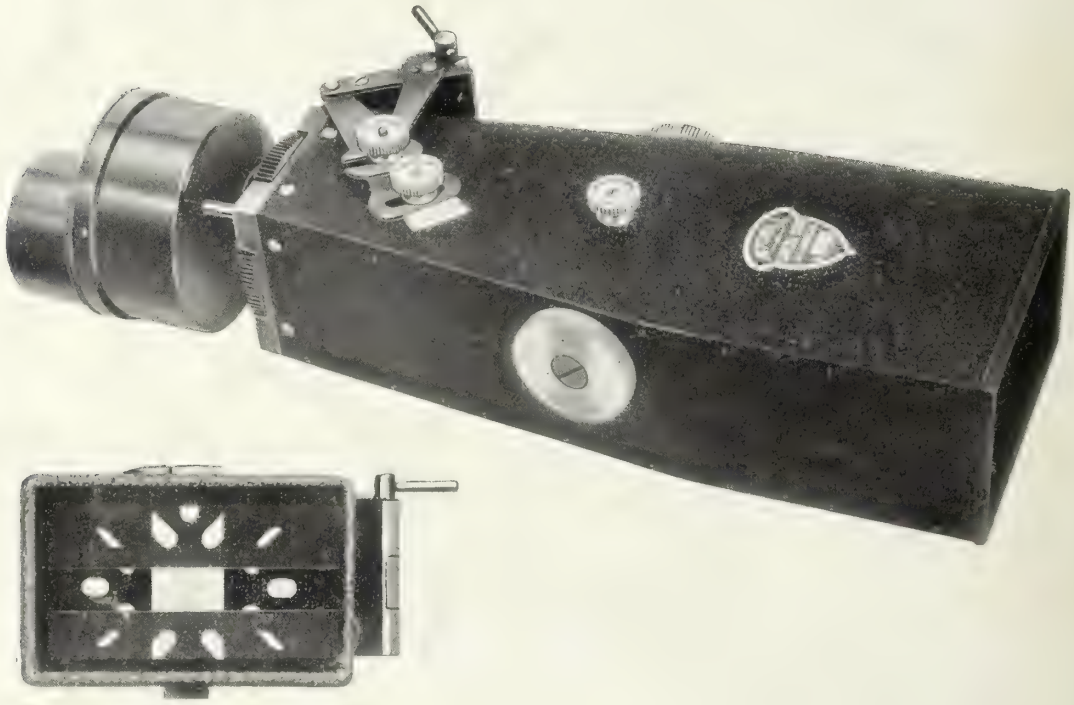
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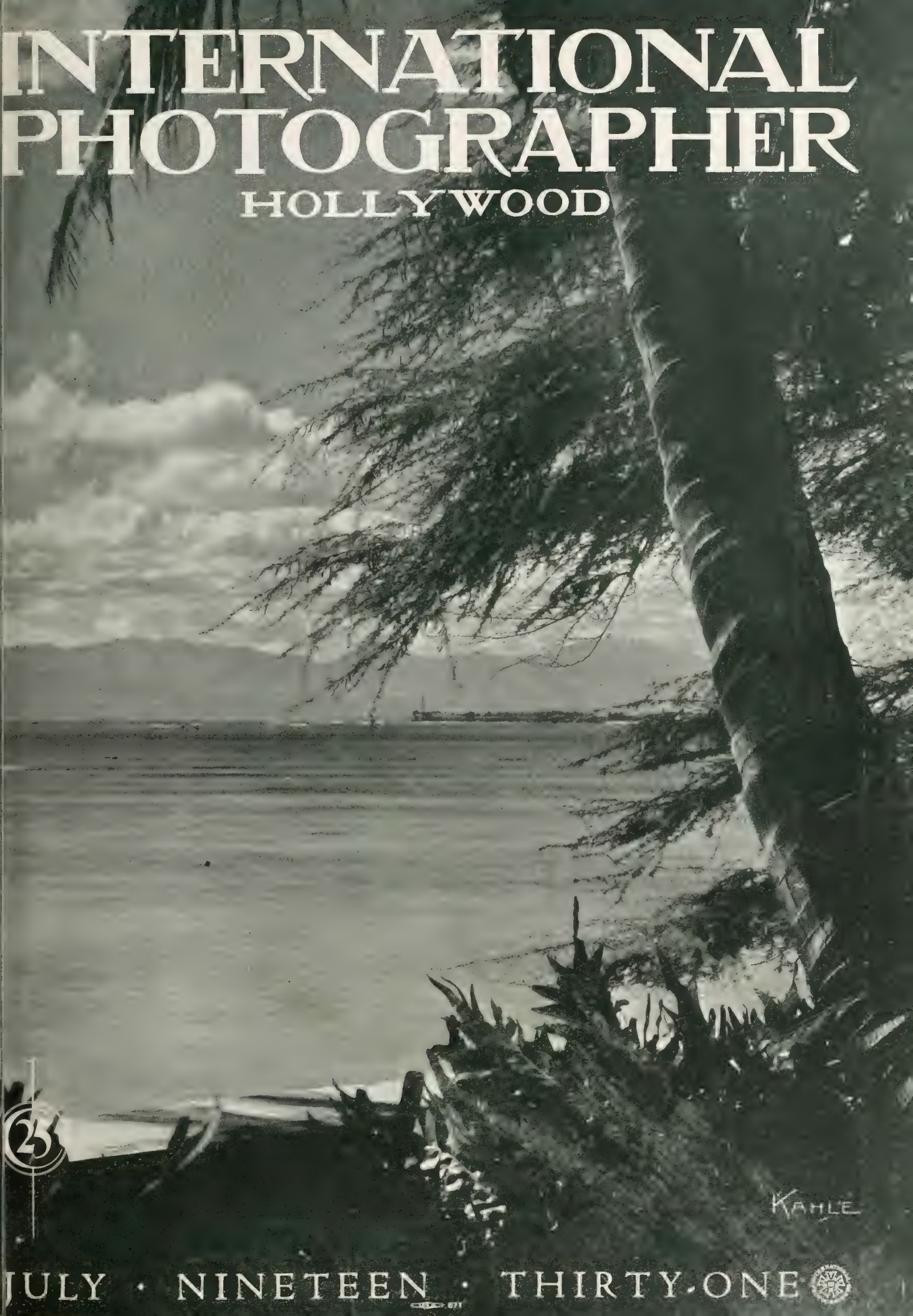
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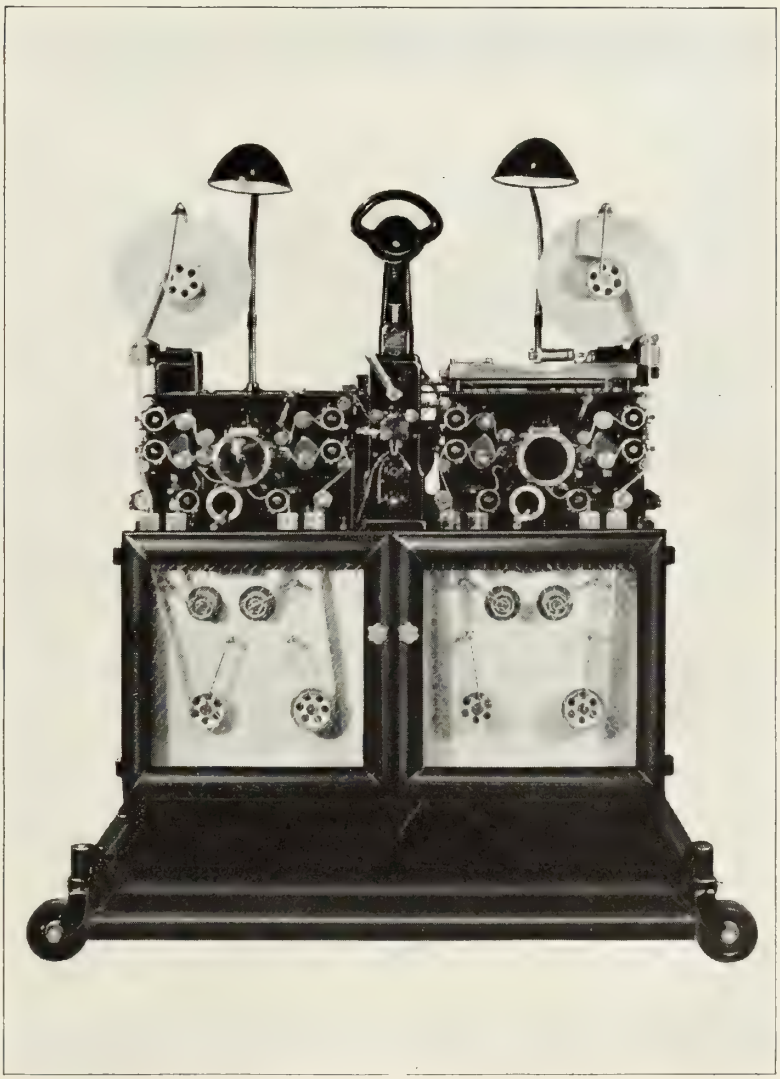
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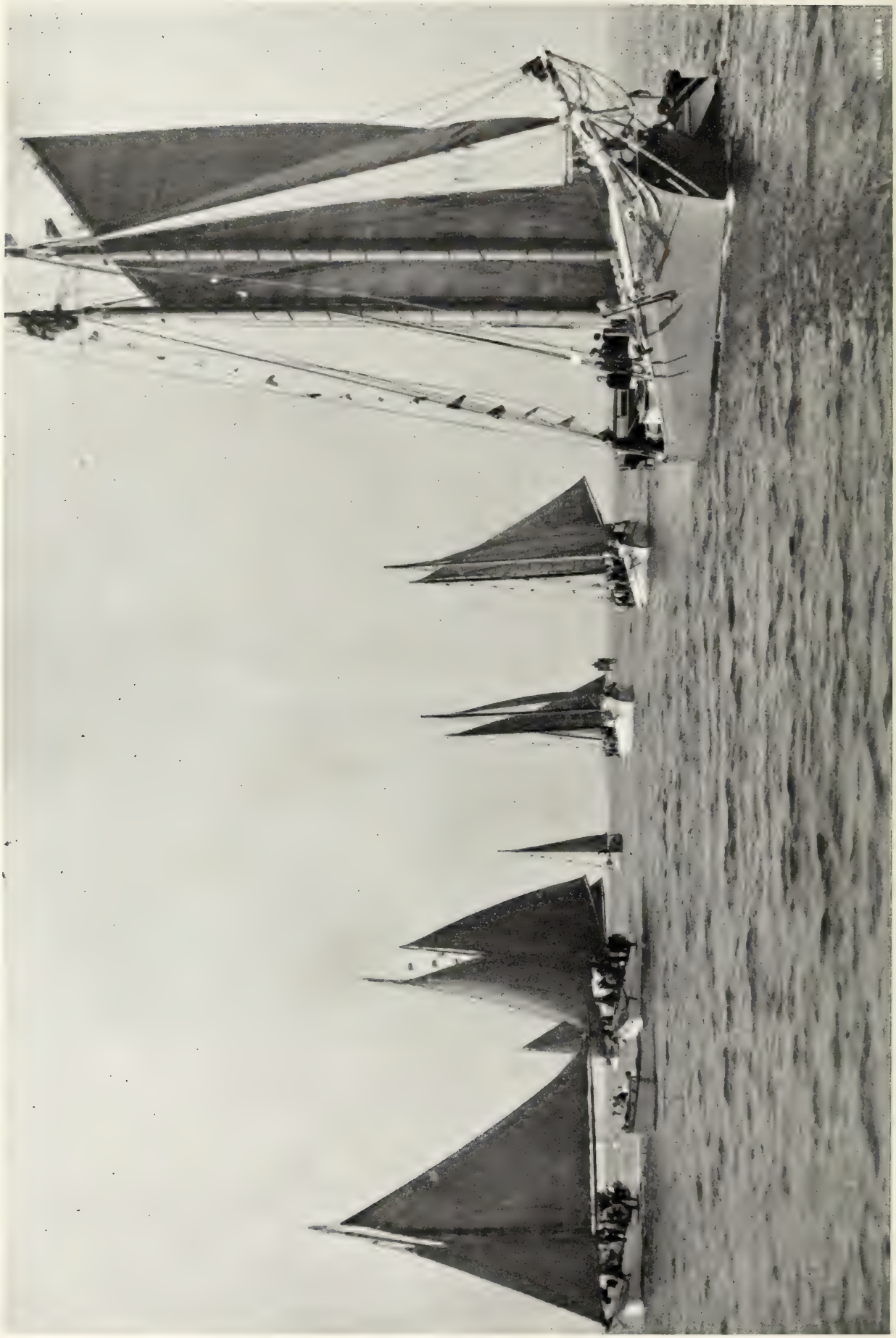
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*In the right foreground a marriage ceremony is being staged, while an accompanying fleet of oyster boats act as escort in these waters off the eastern shore of Maryland.—Photo by Clifton L. Kling.*

# The INTERNATIONAL PHOTOGRAPHER

*Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.*

*Affiliated with*

*Los Angeles Amusement Federation, California State Theatrical Federation, California State Federation of Labor, American Federation of Labor, and Federated Voters of the Los Angeles Amusement Organizations.*

Vol. 3 HOLLYWOOD, CALIFORNIA, JULY, 1931 No. 6


*"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration."—Abraham Lincoln.*

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HOWARD E. HURD, *Publisher's Agent*

GEORGE BLAISDELL - - - - - - - - *Editor*
IRA HOKE - - - - - *Associate Editor*
ESSELLE PARICHY - - *Staff Correspondent*
LEWIS W. PHYSIOC, FRED WESTERBERG - *Technical Editors*
JOHN CORYDON HILL - - - - *Art Editor*

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The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the *Entire Craft*, covering a field that reaches from coast to coast across North America.


Printed in the U. S. A. at Hollywood, California.

# When the Boat Bug Is in the Blood

## That's the Time for the Cameraman to Be on His Guard, for It's an Insidious Thing and Stops Biting Only When at Sea

**By VERNON L. WALKER**



*The boat bug gets its first bite.*

SOME of the landlubber International Photographers may be surprised to note the number of their fellow members who are seagoing men—and over their own keels. Not all of the marine craft belonging to six-fifty-niners are represented in this issue, but with one exception all appearing herewith are so owned.

That exception is George Mitchell's 65-foot oceangoing vessel. It appears here for two reasons among others. In the first place the camera manufacturer was led into the rather large transaction of purchasing an expensive boat through the influence of the boat bug implanted by one of the cameramen—just which one need not be brought out here—and in the second place G. M. has been so close to many cameramen for so many years he is to be reckoned as more of them than apart from them.

This aforementioned boat bug is a queer creature. It is unlike other bugs—that of the golf species, for instance. Golf and other bug victims may reform as they get married or get older or something, but the boat bug is hopeless. When he is hooked he is hooked for keeps.

Having been bitten several years ago—and never having experienced even an inward suggestion of recovering from it—I have had many a kick out of watching others contract the fever and go hunting for a curative.

The bug usually gets in its first licks at the cinematographer victim when on a location that has to do with water. It may be Catalina or Balboa or San Francisco or San Diego.

Two cases have come under my personal observation where the boat bug sunk its germ into its victim when the latter was miles away from anything resembling a stream, let alone an ocean.

### Pride of Possession

In one instance a prominent executive cinematographer put in so many hours on "Noah's Ark" that he finally decided to go in for yachting in a big way and find out for himself just what it was that really interested old man Noah in the yachting stuff. If you could observe him now shooting out of Wilmington waters you might see for yourself just how exuberantly happy he is when under way in his own craft.

There was another case of a very reliable young cinematographer who after holding his eye glued to the finder on a blimp in order to keep Barrymore's prop leg out of the picture would find recreation in learning the art of rowing a sluggish whaleboat to and fro across the Vitagraph tank.

So well did he succeed that the stinger of the bug went in to the hilt or what takes the place of a hilt. The cinematographer purchased a neat little seagoing packet and ventured forth. And he still ventures forth whenever he can invent an alibi for traveling seaward.

The bugs work in various directions. In some cases the victim can see only a speedboat. Nothing less than thirty or forty miles or knots if you must will do for him. Others will be satisfied with nothing other than one carrying its motive power in its canvas. Al Gilks is one of these latter kind. Ever since he was twelve years old he has been navigating some sort of a craft.

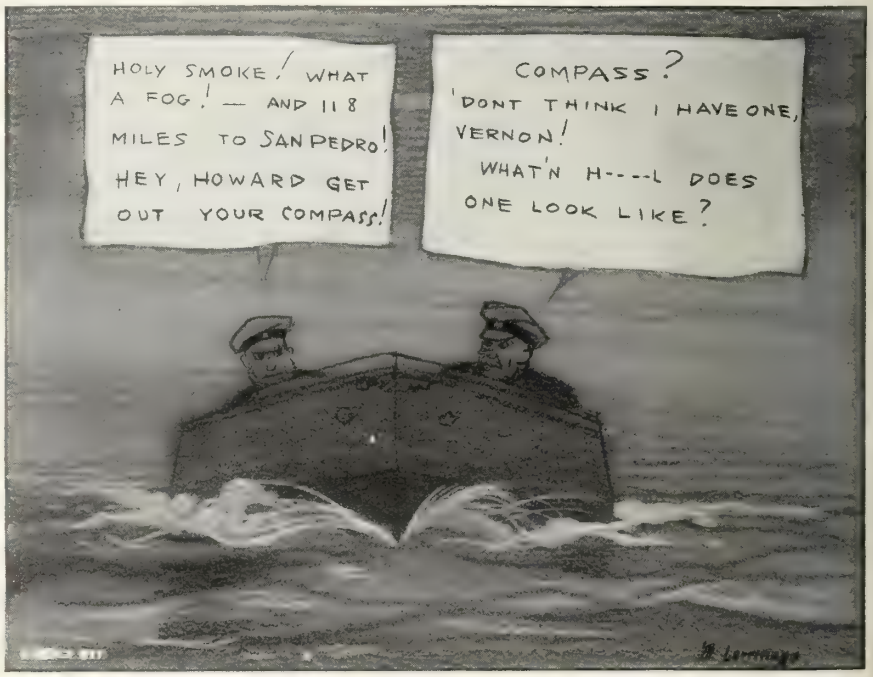
Al says there is nothing like wind and canvas for the main reliance. He admits he has an auxiliary engine in his 34-foot sloop Wasp, but that was installed not because he liked the engine but because he found it necessary to make port on time in order to keep his studio engagements. That is why he compromised with his prejudices and took measures to outwit any stray doldrums that might catch him unawares when out in the channel.

Al adds that when his brothers the gasoline sailors realize the joy of real sailing they will desert the gasoline wagons. "There is nothing like the canvas," he says.

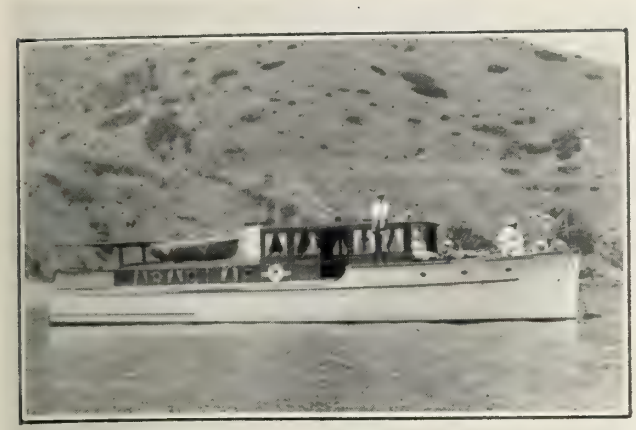
It is very interesting to watch the boat bug start to break out on the victim. The initial symptom is when the cinematographer after going through a tough week and then winding up in the wee hours of Sunday morning piles out of bed after a couple of hours' sleep and hurries to the warehouse wharf at the entrance of Los Angeles harbor. There he parks and there he spends the day gazing zealously and jealously at the yachts going hither and thither.

One of the progressive symptoms is when during the week he procures a half dozen yachting magazines to which he constantly refers during these hectic Sundays he is parked on the aforesaid wharf.

The third and really a serious manifestation is when he organizes an




*Cartoonist Larrinaga overhears by wireless a conversation between ch. stff. 659 navy and bus. man. 659 weekday affairs.*











*George Mitchell's 65-footer. Fred Jackman's Caroline J. II. Victor Milner's Marvic. Kenneth Peach in his 40 m.p.h. speeder. Edgar Lyons in Villita.*









*Vernon Walker (close-up) and steering his Chris Craft Lurabelle. Irving Ries in 32-foot Fellows Craft Mauna Loa. Hans Koenekamp's 30-foot cruiser. Howard Hurd in his 25-foot Dodge, 125 h. p., 37 m. p. h. craft, with Harold Smith as guest.*



*Boat bugitis in an advanced stage.*

itinerary covering the various yacht anchorages, openly and brazenly exposing his wife or what have you to the contagious bug—fondly hoping she will be stung, too.

But the fourth and fatal symptom is when the cinematographer victim meets the newsboy at the front door Sunday morning, madly searches for the classified advertising section, locates the "Boats For Sale or Trade" column and—HE IS OFF.

After that it is just simply a question of time until

The jewels are hocked
The boat is purchased
The first trip is made to the Island
A few fish are caught—

Then watch that disposition change. There is a happier cinematographer looking forward to Sunday; there is a pleasant weekend, and, studio forgotten, a marvelous appetite; a natural, glad tired feling; a real night's rest; no more blue Mondays and—better photography.

If you don't believe me—ASK THE MAN THAT HAS ONE.

### *Erpi Supplies Peekskill*

Electrical Research Products has received a contract for the installation of a Western Electric sound system at Camp Smith, operated by the New York State National Guard at Peekskill, N. Y.

### *Wales Turns Operator with Own Films on Board Ship*

A RECENT issue of the Illustrated London News devotes practically a two-page spread to a large illustration showing the Prince of Wales entertaining his fellow passengers on shipboard, on his return voyage from South America, by showing moving pictures of his African hunting trip with his own amateur projector.

"The Prince of Wales," says an article which accompanies the picture, "thinking his fellow passengers might be amused, volunteered to give them a cinematograph show, and brought out his own Filmo projector, in order that he might act as operator and exhibit the moving pictures he took during that African tour from which he returned post-haste, owing to the illness of the King.

"The occasion, it need hardly be



*Max and Edwin Du Pont in their 28-foot cruiser out of Newport.*

said, was a great success, for 'An Amateur Photographer in Africa,' as the Prince calls his film, presents a fine series of pictures of elephants, lions, rhinos, hippos and other big game in the wild, a series which bears eloquent witness to his Royal Highness's skill and intrepidity. It ran 90 minutes."

### *Entertaining Soldiers*

Patients in the Recreation Hospital at Fort Sam Houston are to enjoy sound motion pictures as soon as RCA Photophone engineers complete the installation of reproducing equipment now being made.



*Edward Cronjager (left) rarin' to go*



*Early form of boat bugitis—when cameramen and families accept hospitality of fellows. Here are Mr. and Mrs. Josiah Roberts and their daughter Lucille and Mr. and Mrs. Charles P. Boyle.*


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# "HOT POINTS"

**CONDUCTED BY MAURICE KAINS**

UNTIL recently like many others I never had realized the full value of key numbers on the border of film. Since working in one of the trick departments I've found these key numbers invaluable in doing all sorts of process work and trick shots.

For instance in a matte shot, a certain make of negative stock is used because the key numbers are visible before as well as after development. This feature is extremely valuable in framing the film for the second exposure, as the film is always threaded into the camera on the first exposure so that the first digit of the number is just above the aperture plate.

If this is always done and a note made of the key number at the starting point, an accurate check can be made at any stage of processing as to framing and footage. In cases where the frame line is lost or counts have been carelessly handled, or where a mistake has been made, a reference to the key number has often saved considerable difficulty. Remember the key numbers appear at each foot of film and run in consecutive order.

If you are ever assigned any kind of process shot you can help the fellow who has to finish the work by threading your camera as above described and making a memo of the starting point key number for future check.

### Zoom Shots

Did you know that some of the studios are equipping their optical printers with zoom lenses? Almost any kind of a shot can be converted into zoom shot by this intricate appliance.

One of the trick departments has equipped its workroom with large opaque window shades which slide in tin grooves at the sides and bottom. These shades can be drawn down in a few seconds, thus converting the entire room into a large darkroom. This is a frequent necessity when tests are being made on the optical printer and it is not desirable to unthread the camera for making hand tests. The shades are quickly drawn, the magazine cover removed and a hand test developed.

### *Okeh for Hollywood*

As from April 1 the closing hour for Vienna cinemas has been fixed for 11 p. m., thus complying with a long anticipated wish on the part of exhibitors. It means closing an hour earlier, but the magistrates are entitled to allow a further extension in exceptional cases.

### *Hungarian Censors Reject Average of 5 Percent Films*

HUNGARIAN motion picture censors have rejected an average of 5 per cent of the films presented for approval, according to a report received from Assistant Trade Commissioner Walter M. Slavik of Budapest.

The report, which covers almost ten years of censorship from the organization of the board on April 1, 1920, to the end of 1929. shows that 731 out of a total of 15,357 films were rejected for one reason or another during that period.

Although names of authors, producers or distributors of rejected films are not made public in the report, contents of each rejected picture are summarized to illustrate the difference of viewpoints of author or producer and board. Films were rejected on the following grounds:

Those against standing laws and decrees.

Those which imperil or offend security of the state or its international relations.

Those against national feeling.

Those which offend the government, the army, or authorities.

Those against religion.

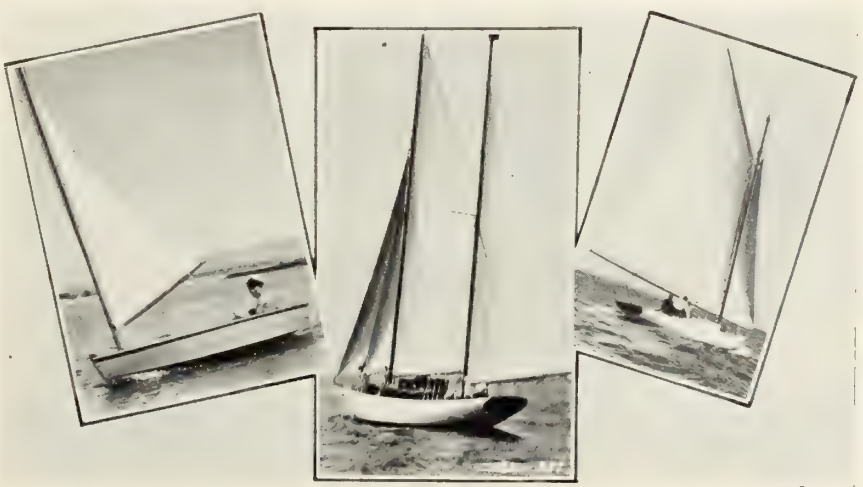
There is also a group of rejections because of bad language in the text.

### *Germany Selling France*

The Kinoton apparatus has made a successful start in France, states the German Kinematograph. The sales agent there, "Societe Continentale de Photographie," reports that two of the best-known French casinos, in Deauville and Trouville, have been equipped with Kinoton sets.

### *Grossi On Vacation*

Fred Grossi of the International Photographers is on his way to Rome, his "home town," for a six months' vacation. He will return home by way of France, Switzerland, British Isles and Canada.



*Craft owned by Marcel Grand, Archie Stout (55-footer) and Al Gilks*



*1—Turning Cape San Lucas. 2—Lighthouse. 3—Hole in the Wall.*

# *Small Boat No Place for Big Fish*

## When Fourteen-Foot Craft Already Carries Four Men and Camera Outfit Eight-Foot Swordfish Sort of Crowds Crew

**By RICHARD WORSFOLD**

A TRIP from San Pedro, the port of Los Angeles, down to Cape San Lucas, the southernmost point of Lower California, is dog-goned monotonous. It is anyway on a sixty-three-foot purse seiner like the Amalia II, on which for five days and six nights we whizzed along at eight knots. We were on a hunt for some fish big enough to make an interesting picture for Mack Sennett.

In the party on the camera side there were Charles P. Boyle, cameraman, and yours truly; and also there were Director Del Lord and Skipper Johnny Falcone.

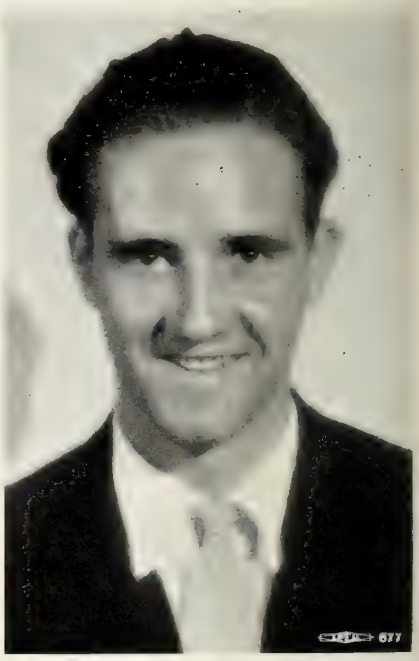
We found San Jose del Cabo very interesting, but we spent only a few hours there and then set out up the Gulf of California to Los Frailes Bay. It was in this neighborhood we were to catch most of our swordfish.

On the first day's fishing the camera duet remained on the Amalia II to photograph the director and the skipper as they fished from the 14-foot whaleboat. Though only two were caught that day, one weighed 196 pounds and the other 200. Then again catching on a light rod and getting on board a tenth of a ton of leaping, pounding fish certainly makes for excitement.

The second day's work was more profitable, from a picture viewpoint, as we doubled our catch of the day before. Likewise it was more exciting for the camera crew. In order to get some rare shots of the swordfish jumping as they struck the two of us went aboard the whaleboat.

### Close Quarters

The commotion really did not begin until the fish were gaffed and pulled into the boat. When four men and a struggling, twisting eight-foot swordfish, not to mention a camera and tripod and related paraphernalia, are mixed up in a boat only fourteen feet long about everything human and otherwise is bound to get wet. It required two hours' work that night drying and oiling the camera.



*Richard L. Worsfold*

The third day netted us eight fish, averaging 200 pounds apiece. What a busy day that was! The picture will be enriched by some of the thrills the skipper unexpectedly staged for us.

Johnny would gaff one of them big boys and then grab him by the tail and wrestle him into the boat. Twice he fell in the ocean with his fish. I thought then and think now that he did it purposely, for he might have let go his hold of the fish without los-



*Stillman shoots cameraman (right) as latter prepares to photograph sunset, after which stillman does a little sunset shooting himself (left).*



*1—Waiting for fish to get hungry—cameraman is whistling, but not for a breeze. 2—Manta, or sea bat. 3—Cameraman sets up to shoot seals.*



*A Catch of Swordfish*

ing it, as the hook was still in its mouth. If he was simply aiming to add a thrill to the scene he certainly was successful, for it was an exceedingly dangerous thing to do.

Not all the big fish that took the bait were registered as among those present when the show was over. A goodly number of the more insecurely hooked sort of put their heart into their work and jumped and went through enough antics to throw out the bait and hook.

Singularly enough the less securely hooked fish were best suited for the job of picture performers, for they made better and bigger jumps. When one of the finny tribe finds the hook firmly fastened pretty well along inside the works he is disinclined to do much jumping. Instead he spends much of his time deep under the surface. He seems to realize the futility of trying to throw the hook.

**Waves Tricky**

Wind and wave played some tricks on us. I was the victim of one big roller. It caught me unawares and threw me clear across the fo'c's'le to land against the captain's chart table and break it up. The skipper was plenty cross about it—wanted to know in his own unmistakable manner how I expected him to lay out the course.

I suggested maybe he could use the galley table until we anchored, at which time the chart table could be fixed. And that was how the galley table did double service the remainder of the trip.

After several days spent in fruitless search we harpooned a huge manta ray, or sea bat, and were towed around the ocean for an hour. The catch had to be speared fifty or sixty times before he was conquered. When hoisted on deck we found he had a "wing" spread of 10 feet 3 inches. The crew estimated his weight at two tons. Even allowing for exaggeration he was still plenty heavy.

**Manta Adds Thrills**

The manta added some thrills which will not be on the screen. After he had been harpooned he got under the boat, and regardless how benevolent may have been his intentions it was too many seconds before we felt any assurance he was not going to overturn the boat.

On the return we visited San Benito Island. Here is a rare location for a castaway story. We photographed thousands of seals there and also found a couple of sea elephants.

The home stretch if anything was more monotonous than the downward trip. Bucking the wind and the swells all the way reduced the mileage to about six per, day and night. It was hard to sleep with that old Diesel pounding away all night and the waves "socking" so hard against the sides. The craft must have been plenty tough.

Then in the daytime all we could do was hang on to something to prevent being thrown over. Nevertheless twenty-nine days after we left San Pedro we were home, not much the worse for wear.

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## *Three White Star Liners Install RCA Photophone*

Contracts have been signed by the White Star Line for the installation of RCA Photophone sound reproducing equipment on the Majestic, Homeric and Olympic, the largest liners in the White Star Atlantic fleet of passenger steamships. Two equipments will be installed on the Majestic, a standard size unit in the first class salon and a portable apparatus in the second class salon. Portable units will be employed on both the Homeric and Olympic.



*Benton Roberts, formerly with technical forces at Roach Studio, and his West Yacht Basin at San Pedro*

# Looking In on Just a Few New Ones

By GEORGE BLAISDELL

## REBOUND

First cameraman, Norbert Brodine; second cameramen, Norman DeVal, Jacob Badaracco; assistants, John Eckert, Clarence Slifer, John McBurney; stills, William Thomas.

TO SET down on paper impressions registered by Pathe's "Rebound" is a task not to be lightly approached—at least by the person who takes such work with sufficient seriousness as to aim at reasonable accuracy. It is one of those pictures about which extravagant language is easy to employ. And extravagant language and reader credibility do not go together. Extravagance does not convince.



*Norbert Brodine*

Nevertheless Ina Claire in this Horace Jackson photoplay version of Donald Ogden Stewart's story must be credited with a real screen contribution. Behind the actress with her skill in delineation is a tale not only cleverly conceived but one that in the framing of its dialogue is concededly smart.

Wise old stage producers tell us that greatly to portray a great part a player must have lived, must have suffered, must have been touched by some tragedy of the soul or the heart, which may be the same thing. Regardless whether the aforesaid producers be correct surely Miss Claire does greatly interpret what deserves to qualify as a great part. Its writer so conceived it and the actress makes it vibrate with tragedy.

The story from the opening rolls smoothly and during the brief period in which the onlooker is conscious also without visible effort. At the same time and all the time it is climbing, steadily, remorselessly.

The opening is intriguing not only in its banter among the week-end guests as they straggle in at the Monday morning breakfast table, but there is a touch of mystery as to the identity of the couple overheard talking in the garden until 4 o'clock.

It is learned later there was significance in that meeting. A millionaire has upset a perfectly good engagement, and an egotistical fiance who serenely boasted on Monday morning that when he kissed 'em goodnight at 1 o'clock in the morning they went straight to their room and to bed discovers for once he has been mistaken. Even more than that, the Great Lover is a free lance again in the game of catch as catch can.

So when the impulsive woman, the woman who knows not the art of concealing from anyone any thoughts that may possess her, sets out to console the egotistic Great Lover things happen. The man who was slipped the mitten in the morning has another fiancee at night.

A month after the wedding the bride is extravagantly demonstrative in her affection. The big love has come to her. In Paris the old flame of the Great Lover enters the scene. The two of them get tanked up the first time they meet.

The wife is a good sport. She tries to be that and measurably succeeds, more so than could be expected. When all are back on Long Island the situation is aggravated, never ameliorated. The explosion is slow in arriving, but all the time inexorably it is coming.

In the background also all the time is Johnny, faithful boyhood friend of the suffering Sara. As the tragedy climbs Johnny's kidding fades out, he offers his own hand and fortune now in all seriousness. He definitely is in the story, lifting the tale out of the triangular category so far as the audience is concerned. His entrance seems the solution.

There is an explosive blowup and later in Paris divorce papers are signed by the applying wife. The husband chases across the sea to stop the divorce, but at first is unsuccessful.

Suddenly the wife relents and swings into Bill's arms. The action is a distinct disappointment to those who take a story with seriousness, and if stories cannot be taken that way why waste time in going to them? As she swings into his arms the Great Lover emits a bit of characteristic braggadocio. From dramatic heights we smash down to just piffle.

The steamed-up auditor slumps back into his chair with an oath on his lips—not because an ordinary woman would not have done the same thing in life, but because you had come to look upon Sara as something apart, and certainly up to that point she had been. Nevertheless there was no occasion to cause the man to make an ass of himself.

Miss Claire is supported by an excellent cast—Robert Ames and Robert Williams as the husband and the one willing to be—of Williams we are going to hear much; Myrna Loy as the woman who set aside one man in favor of eight million dollars and later regathered to her arms the first love; Hedda Hopper, Hale Hamilton, Walter Walker, Louise Closser Hale and Leigh Allen.

The very competent direction was the work of E. H. Griffith.

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## TRANSPORT OF FIRE

PRODUCED in Russia and distributed by Amkino "Transport of Fire" is a silent picture with English titles. It was shown at the Filmarte in Hollywood early in June. The subject contains some striking photography, the work of Alexander Gintzboorg. The direction was by Alexander Ivanoff. The theme is the revolt of 1906.

Most of the exteriors, streets and fields, railroad tracks and trains and around railroad stations, are of winter. In many scenes not only is snow falling but it is being blown by fierce gales. Nothing much is overlooked in the way of impressing the beholder with the sternness of the battle for life in Russia, especially on the part of the less fortunate. In the picture these latter are between the elements and the Czar's police.

The picture is interesting from the angles of photography and acting. In the latter department there are remarkable examples of type and accompanying characterization. A notable instance is Fedor Slavski in the part of the organizer—with a face that in its strength would bring fame to any painter able faithfully to transfer it to canvas.

The picture moves fast in some sequences, the shifts flashing with such speed it is difficult to follow with clarity at all times in spite of the English titles.

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## THE VICE SQUAD

First cameraman, Charles Lang; second cameramen, Bob Pittack, Frank Titus; assistants, Cliff Shirpser, Russell Harlan; stills, Ray Jones.

IT'S a remarkably strong picture story Oliver H. P. Garrett has provided for Paramount's "The Vice Squad." From the drop of the hat the man out front is laid under the spell of a tale that never lets go until the final fade of the picture. Right up to that fraction of a minute there is doubt as to which of two women the chief character will select for his partner.



*Charles Lang*

One of these is a woman of means, Alice, portrayed by Kay Francis, who had been engaged to Lucarno (Paul Lukas) when the latter had been an attache at a foreign embassy and who has remained faithful to the man who so strangely walked out on her and his former associates.

The other is Madeleine, interpreted by Judith Wood, a young woman come to New York to make her way as a writer but who slipping in her own fortunes when Lucarno is at the lowest ebb goes to his assistance, saves him from the wheels of a subway train and nurses him through a breakdown.

There is a decided society slant to the story, although the backgrounds range from the magnificence of a

spectacular embassy ball to the squalor of a hall bedroom in the tenement district.

The theme is derived from the matter uncovered in recent municipal investigations in New York, especially affecting the vice squad in its attitude toward women, in the imprisonment of these guilty or otherwise on stool pigeon evidence—bringing into view some of the details of an unspeakable police trade, to employ a mild expression.

It is a New York story and unreeled in New York backgrounds, whether actual or synthetic no longer being a matter of much concern to the wise picturegoer. If you are looking on a perfectly good picture of Broadway "lit up like a church" what is the difference anyhow whether it was shot by the same camera that exposed the film on the automobile in the foreground or whether it wasn't?

Here is a story in which the hero is a stool pigeon—accepts the degradation as his only escape from facing trial for a murder in the commission of which he had not a hand, the choice given to him by the chief of the squad because of the dearth of suitable material. If Lucarno escapes facing a jury he does not escape facing himself, and we see him sinking in humiliation to the vanishing point.

Rockcliffe Fellowes has the role of the sergeant. The sacrifice of the actor is complete. The character he paints of the sergeant is black indeed. Fellowes must have filled the conception of the author and of Director John Cromwell. His preformance is the last word in realism.

Standing out in the picture are the sequences that bring together Lukas and Judith Wood. The author has not found it necessary to destroy the reputation of the girl in order to bring her into the Greenwich Village atmosphere—she is still on the right side of the personal ledger even though the balance of morale be sinking.

But best of all about the story is its capacity for taking hold of the person out front and lifting him out of himself for an hour and a quarter. And even though you be fed up on underworld and gang stuff you will agree "The Vice Squad" is something else again in spite of its name.

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### FORBIDDEN ADVENTURE

First cameraman, Charles Lang; second cameramen, Guy Bennett, Bob Pittack, James Knott; assistants, Cliff Shirpser, Thomas Morris, Russell Harlan; stills, Gordon Head.

HERE is an effort to capitalize what is assumed to be the vogue for plays featuring children. It attains reasonable success, thanks to the comedy contributed by Louise Fazenda and Edna May Oliver as the mothers respectively of Jackie Searl as Tiny Tim Tiffany and Mitzi Green as Daisy Tait.

In bringing screen and Hollywood atmosphere into "Forbidden Adventure" Paramount displays its entire disregard for any strength of that rule which would forbid dramatists having regard for illusion from encroaching on the medium in which they are dealing.

For the two children named become successful screen players, lifting their mothers from circumstances less rather than more than ordinary to the heights of undreamed of affluence. The rivalry is between the mothers even more than between the children, which is saying much when it is taken into consideration the two kids do their stuff on the same lot.

Edward E. Paramore, Jr., and Joseph Mankiewicz wrote the screen play and Agnes Brand Leahy the scenario from the book of the same name by Sinclair Lewis. Norman Taurog again is assigned to direct a kid picture, and meets with success.

The picture was at an initial disadvantage to the reviewers, its showing following immediately upon the heels of "The Vice Squad," which may prove to be one of the pictures of the month at least. Few subjects wittingly could invite such competition.

There's a third pair which figures materially in the story, Virginia Hammond as Queen Sidonia and Bruce Line as the boy King Max. The climax of the tale comes when Max and Daisy in order to secure a bit of that freedom so dear to childhood decide to run away and upon starting out are joined by Tiny Tim, who has overheard the plotting and does not choose to see his screen competitor putting over on him anything in the way of a solo escapade with the boy king.

There are large thrills for youngsters in the exciting things that happen before the trio are returned to the arms of their respective mothers, in their terror grouped about one table with distinctions forgotten.

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### THE MALTESE FALCON

First Cameraman, William A. Rees; second cameraman, Harry Davis; assistants, Fred West, Palmer Belmont; stills, Mac Julian.

IF YOU never have seen a picture without a heroine—or a hero either for that matter—go see Warners' "The Maltese Falcon." The foregoing is not in any measure to be construed as a recommendation unless by the reader. For while this adaptation by Maude Fulton, Lucien Hubbard and Brown Holmes of Dashiell Hammett's novel is designed to be a mystery story and measurably succeeds nevertheless any interest built up in the character of the presumed heroine played by Bebe Daniels is shaken in the middle of the story when the lady most nonchalantly and quite professionally spends the night with Spade, the detective in her employ, in his apartment.



*William A. Rees*

And for additional "box office value" we see the adventuress in the detective's bathtub in the morning while her host is out gathering groceries for breakfast.

The remaining sympathy is pretty well eliminated toward the end of the tale when it is revealed the leading female character is guilty of a couple of killings.

To Ricardo Cortez falls the chief masculine role—that of a sardonic, satanic libertine who at the end of the story proves to be a detective. As a performance it is remarkable. The sweet young thing tremulously will adore it. The matron young and otherwise interestedly will study it. The male person, credited with anxiety to protect every woman from every man but himself, will revile it.

Walter Long is the partner of Cortez, who as Spade is conducting a liaison among others with his associate's wife. Long is in the story but briefly, due to his getting in front of one of the adventuress' bullets.

Robert Elliott contributes his customary excellent work as a headquarters man, and he is finely assisted by J. Farrell McDonald. Dudley Digges is a promoter concerned about getting hold of the fabulously valuable falcon, a stray souvenir of the crusading Middle Ages. And there also is Una Merkel, the office assistant of Spade, who sits on the arm of her boss' chair and tips him off as to the more or less stunning qualities of the women who wait in the outer office.

Roy Del Ruth is the director of this strange picture of 1931 which goes back to the time of the Crusaders for its fantastic theme and title.

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### YOUNG DONOVAN'S KID

First cameraman, Eddie Cronjager; second cameramen, Joe Biroc, Bob De Grasse, Harry Wild; assistants, George Diskant, Harold Wellman, Willard Barth; stills, Freddie Hendrickson.

THERE'S rather an unusual demand on the tear ducts in Radio's "Young Donovan's Kid," an adaptation by J. Walter Ruben of the Rex Beach story which Fred Niblo directed. It was shown at the Los Angeles Orpheum early in June to good business.



*Edw. Cronjager*

Richard Dix is seen as an east side leader or more precisely as leader of an east side gang who seems to be entirely too clever to fall into the clutches of the police. According to these and the parish priest his crowd is a hard one and responsible for serious mischief and worse in the neighborhood, but nothing can be pinned on the individual. All this of course avoids alienation of sympathy toward the chief character on the part of the audience. Somehow or other the inclination is to stay with Jim Donovan from the beginning.

Marion Shilling as the niece of the

*(Continued on Page 36)*

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Due to the increasing popularity of Laco Lites and the preference shown for them by a number of our principal motion picture organizations, manufacturers of competitive studio lighting products have made repeated offers to purchase the Laco Lite interests of this corporation.

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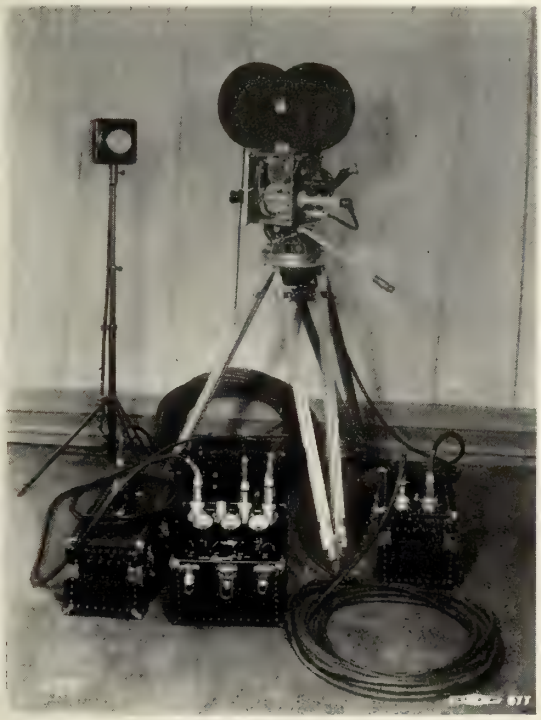
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# 666 CHICAGO 666




SIX-SIXTY-SIXERS came up with the greatest thrill shots ever seen in newsreels last month: President Charley David grabbed off the flight and crash of "Speed" Holman at Omaha for his Universal reel and Fred Felbinger had his finger on the button when six cars jammed together at the annual 500-mile classic at Indianapolis—two of which leaped the retaining wall—all in full view of Red's Paramount News recorder. Great shots, both! . . . Eddie Morrison, Phil Gleason and "Soundie" Robertson are planning on making a two-reel fashion picture soon. They are going to do the posing in the new rainbow wardrobe get-up they assembled while sojourning at Indianapolis; understand from our operative that smoked glasses were at a premium when the trio made their nifty knickered debut. . . . Sound trucks moved in en masse on the Governors convention at French Lick, Indiana, not so long ago, golf clubs and all! Governor Roosevelt and his water power, Gif Pinchot and his favorite utility trust discourse, together with a few remarks from Will Hays, were all duly canned and sent screenward. . . Billy Andlauer, between pix, down in Kansas City, is pro-ing at the Meadow Lake golf emporium. Jimmy Pergola and Billy will have to battle out the intersectional championship one of these days. . . . Gene Cour passed cigars around the other day—it's a boy. . . . Hugo Kuersten reports from Minneapolis that the home brew is n.s.g. since the "G" men knocked off one of Al Capone's agents up there. Hugo opines that all the good malts and hops have skipped town since, and trying to make it out of apples and what not isn't so good. . . . Tony Cermak, Chicago's latest mayor, attended the last meeting of the news cameraman's club recently and thanked the gang for the support they gave him. . . . See you next month.

SIX-SIXTY-SIX

## *In Focus—In Spots!*

By THE SASSIETY REPORTER

WELL, I'm asittin here in a Cleveland hotel what advertises "Radio in every room" writin this because they only give you one set of ear phones and just because my sound Engineer (capital E) thinks he's gotta wear 'em because he covers up them lovin cup ears of his when he's out ketchin noise for the stuff I shoot.

But just wait until ten o'clock when "Amos and Andy" come on — then we'll see if a lousy cameraman ain't entitled to some rights when travelin with these here high brows whats had big technical edications and what has to travel with guys like me what got their start sellin papers.

Furthermore I ain't writing this to Horatio Alger. All I'm drivin at is maybe we button-pushers (formerly crankers) wore them ear phones before these here noise ketchers got in the game and found out all about rooms with baths, manicurists and expense accounts.

I'm gonna make a man out of this bird with me yet. Why only yesterday I caught him smokin a cigarette, but he tossed it when I caught him, but I bet it was cubeb. I got him now so that he'll take a second gin buck providin he don't have to get in on the split when the bill comes up.

You know the talkies is a wonderful invention when you sit down and figger what marvelous effects them birds get twistin them thar dials of theirs when all that us cameramen have to do is to push a button accordin to the one I travels with. Yours for gettin us birds what used to slop the week day pants full of hypo, dippin em in on a par with the sound Engineers.

SIX-SIXTY-SIX

### *Must Be Good*

All kiddin aside, tho, my sound man aint so bad as all that. (He just looked over my shoulder.) We just come up from French Lick, where all the governors showed up to make speeches into the lenses of a troup of 666 news shooters.

The gang was all there, Floyd Traynham and Ralph Saunders did the aimin for Pathe, Eddie Morrison and Phil Gleason furnished the laffs from the Fox end and me and Robertson brought up our heavy artillery also.

You know down there at French Lick they got a spring which furnishes a certain kind of water whats in competition with Nature, and Phil Gleason sure sent out a lot of post cards telling all his friends how the gang was keeping on the move on that story.

SIX-SIXTY-SIX

### *Coughin Up*

Ran into a couple of 666 Clevelanders on the street tonight—Bob Sable and Dave Sandler, who are connected with Jack Flannigan. They was just handin over two bits to an old panhandler on the main drag.

How I could tell them from the P.

### *Have Your Finger Prints Been Modulated Today?*

PLENTY of action over at the Action Film plant the other day. It seems that the synking of an animated trailer called for soft purring music, and instead it came out sounding like a machine gun barrage!

After much perusing of the amp, the mike and other mitigating causes, the boys were ready to give up the ghost, call it a day and start cutting out paper dolls, when in popped Sammy Ember, the demon manager, with the solution:

It seemed that Stan Polinski, chief developer, had tried out his new idea of finger printing the noise track, and the only trouble with the test was that Stan's finger printing striations were a wee bit too coarse for what the job called for! N.W.A.

### *The Cover Artist*



*Alexander Kahle*

H. was they wuz well dressed like most cameramen. Thought maybe I could get to see Jack Flannigan, too, but the boys said he was over inspectin a new German beer garden.

SIX-SIXTY-SIX

### *Alley the Wizard*

Norman Alley, who runs this Page, bust into Indianapolis in a great big Pierce Arrow, which he says is his, and which he claims the depression drove him to buyin. He immediately bet Eddie Morrison he could get twelve miles to a gallon and Eddie, thinkin Alley wuz pullin a Charlie Ford on him, took him up on it.

Well, the bet was started at 1 A. M., and what else could we do? It had to be settled right away, and off we breezes on a hundred mile jaunt which lasts almost until dawn to prove Eddie wuz wrong.

Alley averaged 15 miles to a gallon going down the hills he picked for the test. The official observers in the back seat, consistin of Gleason, Lippert and yours truly, slept soundly throughout the run, provin the test wuz run on the up and up.

Alley says the hardest part of the whole grind wuz wakin Eddie up when he finally piled back into Indianapolis.

SIX-SIXTY-SIX

### *Fambly Reunion*

The air maneuvers at Dayton sure was a fambly reunion for a lot of the old gang. Even Hy Lutz showed up. Alexander blew in just as noisy as ever and let the shower bath overflow in a certain hotel so's the help had to soak up the water with a shovel, so's the guest on the floor below didn't feel like the tropical rains were about to bust loose.

Tony Caputo wuz there with Jerry Altfleish, his sound man. The gang decided one certain night that Leon Errol's legs are super rigid to Jerry's when he starts to put on a show.

SIX-SIXTY-SIX

### *New Star for John*

Brother John Herrmann of 659 blew in to the benzine derby also, flashin another new badge from the Omaha police department. Herrmann ought to be right in line soon for the job of "head house dick," for some hotel with all the tin stars he has accumulated in the Middle West.

SIX-SIXTY-SIX

### *Pres Gets Shock*

President David turned up at the Indianapolis races belchin that his worthy brothers are turnin out dressed like la de das, seein as how most of us had struck a fire sale on loud colored sweaters and golf hose. The worthy President was all dressed up like a business man, but he didn't ketch on to our get-up at all.

What had happened was Robertson had just had a brand new set of golf clubs made to order and he had thirteen of 'em, and we wuz just all goin out in our spare time to help him break em in. Did we break 'em in? Ask Morrison — he killed the most snakes on a fairway and his score looked like a good bowling average.

SIX-SIXTY-SIX

### *Short Ends*

Flashed around the windy burg: Jack Barnett is still dashin up and down Boul. Mich. in the little flivver with his little blonde lady . . . While brother Martin still rushes his same lady friend . . . President David flashin new kicks by the half dozen pairs—where's the fire sale, Charlie? . . . Brother Blakely invitin the Geises up to Kootchy Koo, the new offspring —which reminds this department where's the cigars, Verne, for the official announcement we made of the arrival? . . Red Felbinger sportin a half dozen labels sent to him by Brother Wienert of Buffalo when on in seven hells fellows get that way teasin a bird—"Aint the stuff bad enuf we gotta consume without having it rubbed in?" . . . Morrison and Gleason housewarming Montemuro's new apartment . . . Montemuro gettin a room at a hotel for a decent night's rest . . . Jerry Altfleish tryin out the new Buick, with the help of a couple of coeds . . . Shorty Richardson dashin home in the old flivver, hopin against hope he won't be late for the supper the Mrs. has prepared for him . . . A group of brothers standin out in front of headquarters razzin this column and wonderin how much longer it'll last . . . Can I help it if they still accept it???

## *New York Film Technicians Sign Agreement With Labs*

NEW YORK LOCAL 669, film technicians, has signed an agreement with Paramount, Fox, Warner Brothers, Pathe, RKO and M-G-M whereby in the future the eastern laboratories operated by these companies will be on a closed shop, eight hour a day and forty-four hour week basis. There will be double pay for overtime.

The laboratories included in the transaction heretofore have been working on an open shop basis. The negotiations leading to the present result were conducted by Sal J. Scoppa, representing Local 669, and Pat Casey for the employers.

Conversations have been carried on for many months and have been marked by cordiality on both sides.

## *Arrousez Denies Lakin Has Sold or Intends Selling Any Interest in That Company*

ERRONEOUS statements to the effect that Lakin Corporation has sold its Laco Lite interests to a competitor have been circulated in the motion picture industry, according to Frank Arrousez, sales-manager and patentor of Laco Lite, with Lakin organization.

"These statements," Mr. Arrousez says, "have traveled fast and on their way have gained ridiculous proportions. Some accounts tell of flattering offers we have received and our having accepted one of them. These statements are not true.

"We have sold our Laco Lite interests to no one, neither do we intend selling, and we feel the industry appreciates that such a move would be absurd—in view of the success of Lacos and the popularity they are enjoying. Any one associated with the motion picture industry will do Lakin Corporation and me a great favor by contradicting statements to the effect that we have accepted an offer to sell our Laco Lite interests."



*Crew from "The Bells" photographed above the clouds in mountain pass in Scotland by Gerald Haley as the unit clears away the snow preparatory to hoisting cameras*

# Dirt and Scratches

CONDUCTED BY IRA HOKE

***Call a Cop***

"Anyway," says Louis De Angelo, "assistant cameramen need not worry about conscription in the next war. By that time all of them will have flat feet from carrying camera blimps."

—: :—

***Beauty Note***

Assistant Director—You say the leading lady's legs have no equal?

Cameraman—No, no. I said they have no parallel.

—: :—

***And a One-Man Top***

First Actor—I've been bumming rides for the past two weeks.

Second Same—Sold your car?

First Again—No, I'm having a one-day paint job done on it.

—: :—

***Drastic Figures***

First Business Agent—Do you know what the studio efficiency men are figuring on now?

Second B. A.—No; what?

First B. A.—Paper.

—: :—

***Ain't This the Cat's?***

That extra man is really dumb.

How so?

He went out to the dog hospital and asked to have his corns removed.

—: :—

***Not So Green***

Billy Marshall—What did you notice most in Hawaii?

Dan Clark—The grass.

—: :—

***Oh! Lily***

After considerable difficulties a scene was made of Lily Damita taking her morning shower supposedly nude.

"That was O.K. for me," exclaimed Director Schertzinger, "providing her undies didn't show. Did anyone see them?"

"They didn't show, Mr. Schertzinger," sang out Maury Kains. "I was watching very carefully."

—: :—

***Depressing***

Cameraman—Sold anything lately?

Scenario Writer—Yes, my overcoat.

—: :—

***Purity Squad***

One of our prominent first cameramen was arrested the other evening while strolling along Hollywood Boulevard.

"What is the charge?" asked the night-court judge.

"He is wearing a dandelion in his lapel, your honor," answered the arresting officer.

"I don't see why that is an excuse for an arrest," countered the judge. "Please be explicit."

"Well, your honor," said the cop, "he is under the influence of potential liquor."

—: :—

***Inside or Out?***

"That bootlegger said the stuff he sold us last night would put hair on our chests."

"Gosh, come to think, it did taste like hair tonic."

—: :—

***Dot that A***

"Peggy, the cutter girl, has just become engaged to an Irishman."

"Oh! Really?"

"No—O'Reilly!"

—: :—

***Just Imagine***

First Cutter Girl—I hear that Director Klink gave his new leading lady some pearls.

Second Cutup—Yeah, but there is the same old string to them.

—: :—

***Ups and Downs***

Cinematographers often make mountains out of mole hills. It depends entirely upon camera angles, of course.

—: :—

***Oh! Gosh!***

Assistant Cameraman—I surely like to take you experienced girls home.

Cutter—Why, I'm not an experienced girl.

Assistant—Yeah? Well, you ain't home yet, either.

—: :—

***In Hollywood***

Jimmie—Are you serious?

Betty—No, French.

—: :—

***Long Contract***

Actress—Four lipsticks, please.

Max Factor—What size, madam?

Actress—One serial and three five-reelers.

—: :—

***Final Fade***

Wardrobe mistress (showing studio visitors through costume department)—And in this room we have several dyeing vats.

Lady from Iowa—Oh, dear! And can't you do anything to save the poor things?

—: :—

***Chick, Chick***

Chorus Girl (at wild party)—I'm so happy I feel like a little bird.

Cameraman—Yeah, a fried chicken.

—: :—

***In Hollywood, Too***

Assistant—Jim is an awful ladies' man.

Second—I've noticed he picks some awful ones.

—: :—

***That's Different***

Cameraman—That actor is adept at handling figures.

Sound Man—I didn't know he was a mathematician.

Cameraman—He isn't. He does the Apache dance in the cafe scene.

—: :—

***His Only Satisfaction***

Electrician (after losing his shirt in poker game)—Well, anyhow, I don't have to explain this to my wife.

Cameraman—How so, Charlie?

Electrician—I'm not married.

—: :—

***Piker***

Professional Beggar (on Hollywood Boulevard)—I am in terrible distress, sir. My wife wants food.

Movie Magnate (the victim)—Gosh. You're lucky. My wife wants a pearl necklace.

—: :—

***Trade Secret***

"Forbidden Adventure," new Paramount picture, was previewed in Glendale recently. Naturally Mitzi Green, Jackie Searl and other members of the cast were present.

Afterward, director Norman Taurog was talking to Jackie and his mother.

"What is your ambition, Jackie?" he asked.

Jackie replied, "I haven't any ambition. I just want to be a director."—*Paramount News.*

—: :—

***Rubber Filling***

After working for nearly a month on Paramount's "The Secret Call," Richard Arlen finally had a day off.

He decided to pay his semi-annual visit to the dentist.

"I'm sorry, I can't take you this afternoon," the dentist told him. "I have eighteen cavities to fill."

An hour later Arlen bumped into him on the fifth hole at the Lakeside golf links."—*Paramount News.*

—: :—

***Weather Note***

It must really be summer at last. My Scotch neighbor threw away his Christmas tree last week.

—: :—

***Inverted Noise***

First Grip—How come, Bill? We just finished construction on this set yesterday. Now we have to tear it down.

Second Grip—Well, you see, the office hired a new architect and he designed the set with the soundtrack space on the right-hand side.

---

## *Engineers Exchange Honors*

Honorary membership in the Deutsche Kinotechnische Gesellschaft (German Society of Motion Picture Technicians) has been conferred upon the presidency of the Society of Motion Picture Engineers, according to an announcement from Professor E. Lehmann, president of the German society, and received by J. I. Crabtree, president of the Society of Motion Picture Engineers.

Similar honorary membership was conferred upon the presidency of the German society by the Society of Motion Picture Engineers last May during the spring meeting of the society held at Washington.

# Cream o' th' Stills



*From the decks of the battleship New Mexico Richard Worsfold photographs some of Uncle Sam's mighty fighters as they rest at their anchorages inside the San Pedro breakwater*

# Cream o' th' Stills



*From the Turkish Coast Peter Denie catches the bursting rays of a descending sun*



*While off Catalina's Twin Peaks Fred Archer snaps this old windjammer as she sets sail— and that doesn't mean getting up steam— for Callao, chief port of Peru*

# Cream o' th' Stills



*Off in mid-Pacific Alexander Kahle lays his camera across the rail of a liner and over its wake shoots a bear's head—in the sky*



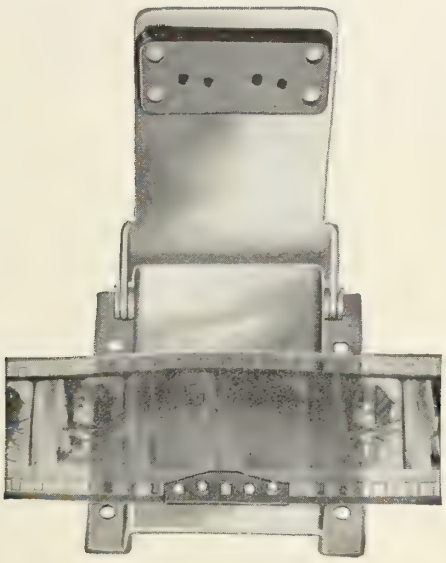
*In Catalina waters David Ragin photographs the $200,000 replica of Old Ironsides, later with all ceremony sent to Davy Jones by mandate of its motion picture builders*

# Cream o' th' Stills



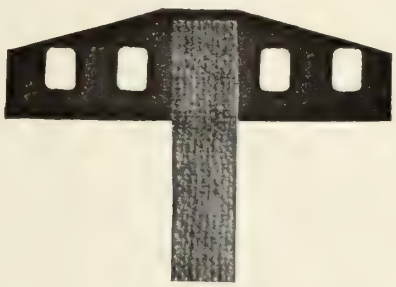
*Bert Lynch brings this charming view of Mazatlan with the water pacific in all truth*

# AN IMPROVED METHOD OF BLOCKING OUT SPLICES IN SOUND FILM



NOW the sound track need no longer be painted out at the joints to silence splice noise. The Eastman Sound Film Patch enables the laboratory worker to block out joints with greater ease, speed, and uniformity.

The patch is made of light-weight, opaque film. For convenience in handling, it is provided with a quickly detachable finger tab. With the aid of this tab, a simple but accurate registration block, and cement, the patch is quickly applied to the film.



Because of its design, the patch is practically inaudible in projection. At the same time it obscures a minimum of the sound record, and assures fast, accurate treatment of all splices. These factors make the patches and the block a valuable feature of Eastman Service.



Eastman Sound Film Patches, per thousand . . . . . $5.00

Eastman Sound Film Patcher (registration block) . . . . . 4.25

## EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors

New York Chicago Hollywood

# New Devices to Help Cameramen

## Lens Shade Invented by Maurice Kains and Finder by Friend Baker Will Go Far to Eliminate Camera Handicaps

**By IRA B. HOKE**

NECESSITY, the mother of invention, has been doing her bit lately in the interests of the overburdened and hampered cameramen.

Silent cameras, unincumbered by blimps, bungalows, doghouses, blankets, or what have you, are a dream come true at last. They are yours to use from now on provided you insist on them.

Finder troubles, our next bugaboo, have been overcome to a large extent by the combined ideas of that inventive pair, Friend Baker and Maurice Kains. While their ideas were worked out independently, they discovered that by combining their efforts an ideal finder arrangement could be produced.

Maury's invention, an improved lens shade, started the ball rolling. His idea is ridiculously simple, but practical, and makes us wonder that it was not stumbled on years ago.

The accompanying photographs illustrate the idea quite clearly. Note that the finder extension has been entirely eliminated, thus giving us a more rigid and accurate finder support. Also note that the finder lens and prisms are reversed, bringing them closer to the photographing lens, a decided advantage in all close-ups and perambulator shots. The finder lens is placed directly behind the lens shade, and instead of looking past the shade, as of old, now looks directly through the shade.

### No Objectionable Shadow

That is, it looks through three louvres or adjustable blades which form one side of the shade. These blades may be set at any desired angle and are invisible in the finder image. Even when the shade is slid to the ends of the iris rods there is no objectionable shadow in the finder. Another feature in its favor is that the angle of the shade or its size is unlimited. Wide-angle lenses can now be shaded efficiently. When viewed from the side, it will be seen that these blades overlap each other and thus prevent any rays from lights at the side of the camera entering the shade or striking the photographing lens.

### Clever Idea

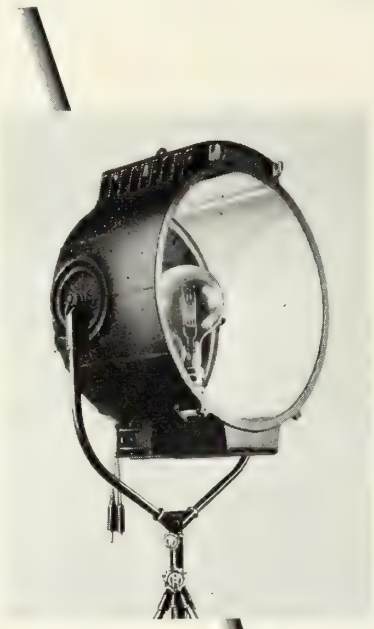
This clever idea, especially when the blimps are discarded, can be fitted to any make of camera.

Friend Baker's idea, a new finder, while primarily designed to be built into the new Mitchell camera, also can be adapted for use on any other

***And They Do Wonder Why Men Starve to Get On Screen***

CLAUDETTE COLBERT was kissed 134 times within the span of three hours by Maurice Chevalier, in "The Smiling Lieutenant" at Paramount's New York studio.

The oscillation was necessitated by the rehearsals, takes and retakes of one of the many love scenes which they share.

The 100% Silent --- INTEGRAL INKIE

This amazing new Incandescent, the Integral Inkie, with lamp head made entirely in one piece from silicon aluminum, overcomes difficulties encountered in set lighting. It is 100 % silent because of its unique integral construction which eliminates cracking.

It projects more light due to a special mirror. Aluminum construction makes it lighter in weight. It may be switched off between shots without popping hazard.

Every element in these lamps is exhaustively tested before they are released for use. The Integral Inkie is a Mole-Richardson product.

MOLE-RICHARDSON, INC.
941 N. SYCAMORE AVE., HOLLYWOOD

If It Isn't An It Isn't An Inkie.

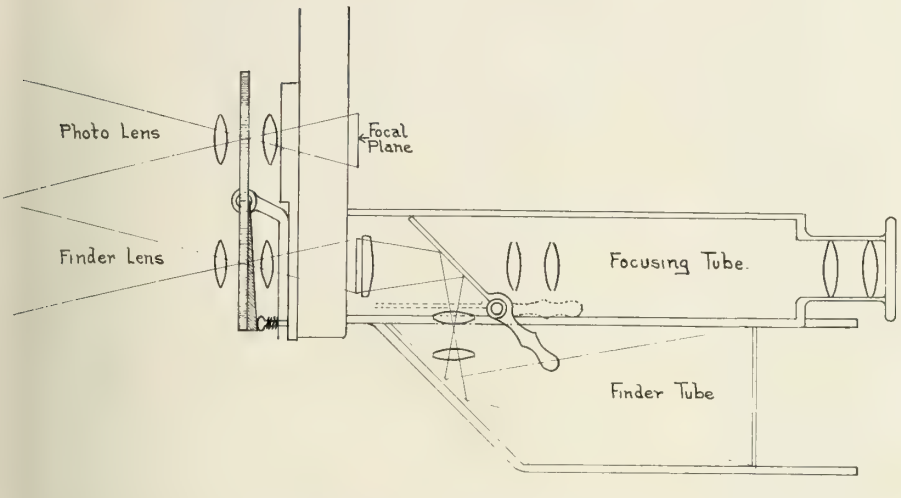



*Diagram illustrating the position of proposed finder at left of present Mitchell focusing tube as well as finder lens wedge controlling angle of distance.*

make. As you doubtless know, the new Mitchell camera has a single lens instead of the turret. Friend's plan is to replace this single lens with a plate carrying two matched lenses. They are to be geared together and therefore focus simultaneously.

**Many Advantages**

Its many advantages are as follows:

1. Finder mattes are entirely eliminated.
2. The image on the finder ground glass automatically is changed to a larger image as the longer focal length lenses replace those of short focal lengths, an advantage in fast panning on close-ups. At all times it is possible to see a margin outside your actual picture area, thus enabling the cameraman to judge microphone clearances, etc.
3. The angle of the finder is automatically set at its correct position, as the lenses are focused on objects located at various distances from the camera. These angles are predetermined at time of manufacture and require no further adjustments.
4. Follow focus can be handled through the finder if desired.
5. The finder is not a separate appliance, but is incorporated in the camera door, in a manner similar to the present eye focus tube and therefore cannot be lost, bumped out of position or dropped. The finder does not need to be removed for reloading of the camera.
6. Quicker set-ups are made possible. The image is of course right side up, and left becomes left, right becomes right.
7. The operation of matching the finder aperture to the photographing aperture becomes superfluous.

A mirror placed at a 45 degree angle behind the ground glass can be flipped up or down at will, thus allowing the image to rest on the ground glass in the upper tube or the ground glass in the lower tube. The same result can be obtained in the present model by diverting the image sideways rather than upward.

The finder lens and the photographing lens are quite close together. The Kains' lens shade is utilized for the finder lens.

Friend Baker has obliged us with a sketch which will simplify matters for you considerably and serve to prove the practicability of his clever and well thought out optical system.

## *Chicago Sound-on-Film Projector Is Invention of Pioneer Herman DeVry*

THE new Chicago Sound-on-Film Projector is a product of the inventive skill of Herman A. DeVry, long and favorably known in the portable motion picture machine field. The firm is now known as Herman A. De Vry Inc., and is situated at 55 East Wacker Drive, Chicago.

The projector itself is the DeVry portable projector, the pioneer 35mm. projector brought out by Mr. DeVry twenty years ago, and continuously improved since that time to keep it abreast of all important developments. It is now manufactured by the QRS-DeVry Corporation, which acquired the rights to its production.

The DeVry firm has taken this projector and adapted it to the use of photo electric cell for sound-on-film projection. The following list of advantages among others is supplied by the manufacturer:

The new photo cell unit is an integral part of the projector itself. The photo cell reproduces all sound directly from the film track alongside the pictures.

Thus no synchronous motor, turn table, flexible shaft, discs, tone arm, needles, batteries, ground wires or complicated meters or switches are necessary.

Sound-on-film projectors use the large full theatre size 35mm. film. thus giving ample area for both film track and pictures, and providing both theatre size pictures and theatre size sound volume for audiences of 1000 people. In the Chicago sound-on-film projector the film travels over tracks of hardened steel so constructed that there is complete emulsion clearance for picture and sound.

All switches and controls, both for sound and pictures, are outside the projector case, yielding instant control by either hand.

Weight, bulk and cost are reduced to a fraction of that of the earlier machines. Only the space necessary for two suit cases is required for installation.

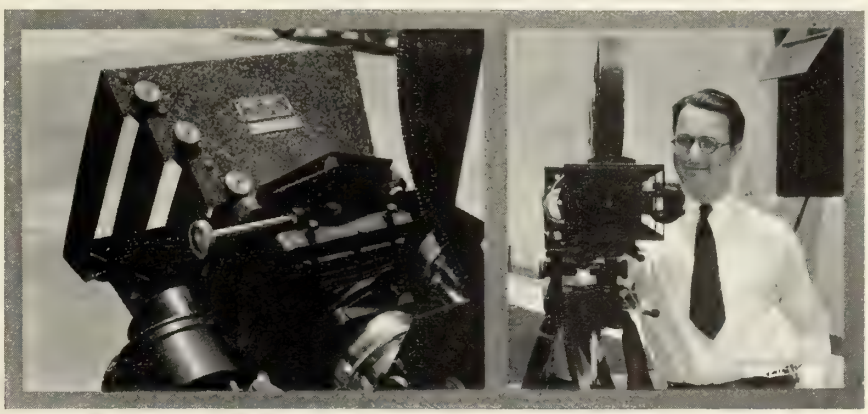
One minute is all the time required to start sound and pictures with the Chicago sound-on-film projector.

Weighing only 74 pounds, the machine should present a powerful appeal to the non-theatrical world.

## *Sound Helps Germany*

Herr Sander, foreign publicity manager of Ufa, indicated recently in England the extent to which the coming of the talker has helped German film distribution in Europe. Ufa, for example, now is supplying Holland, Austria, Hungary, Czechoslovakia, the Scandinavian countries and other markets. Even in France German films are doing good business.

RCA Photophone sound apparatus has been installed in the auditorium of Elks Lodge of New Albany, Ind. The lodge had silent equipment for many years.



*Left—Rear view of lens shade showing finder in position without extension. This large-sized shade will clear wide-angle lenses. Right—Inventor Maurice Kains alongside new device showing how finder shoots directly through lens shade instead of past it*





*The beautiful and the beastly — Thompson's gazelle frightened by camera's click and hyena with bent legs drinking at waterhole*

# *Major Treatt Seeking Sound and Film Data*

BRINGING a record of more than twenty years in exploration and picturemaking in Africa Major C. Court Treatt, F. R. G. S., is a visitor in Hollywood. The major is here in quest of the latest gadgets and information bearing on photography and sound recording in order that he may better organize and fortify his coming motion picture expedition into the Sudanese country, and also for conferences with his American representative, Francis Wright.

Of the twenty-two years spent by the major in Africa the last ten have been devoted largely to picturemaking. In that time he has produced "Stampede" and "Stark Nature," released by Pro-Patria, and the last named of which was shown in Paramount's London Plaza; "Cape to Cairo," which as a road show ran fourteen weeks in the London Polytechnic, and series of animal and other short subjects.

Incidentally "Cape to Cairo" as a picture now is in its sixth year and still is going strong. It is the story of the au-



*Major Treatt*
*Arabs, one of*
*elephants on*

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*Boru and Loweno, the Sudanes*

*All photographs are copyright*



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# *In Hollywood Preparing for Sudan Picture*

tire route on its own wheels, an achievement that up to the present time has been matched by no other automobile.

In the party were Major and Mrs. Stella Court Treatt, Cameraman T. A. Glover and his assistant, E. S. Hinds, the latter Mrs. Treatt's brother and a member of all of the major's subsequent expeditions, and Fred C. Law, a special correspondent of the Daily Express of London.

Mrs. Treatt wrote for publication in 1926 by Little-Brown the story of the expedition. This book was followed later by others from the same author, "Sudan Sand" and "Stampede." Last year the major wrote "Out of the Beaten Track," which will be reprinted this year in this country by the Duttons.

**Fifteen Dialects**

The explorer's experience in the Dark Continent is an inclusive one, his travels having reached to all points of the compass. For two and a half years he was in command of parties laying the Cape to Cairo air route. In his more than score of years he has accumulated a knowledge of fifteen tribal dialects and an extensive acquaintance among natives of influence.

It is by means of these acquaintances and this knowledge Major Treatt is enabled to penetrate what to the average or casual traveler are closed territories,



*and heroine of "Stampede"*
*. Court Treatt, F. R. G. S.*





*Victoria Falls of the Zambesi River, in Rhodesia, discovered in 1855 by Dr. David Livingstone and named in honor of his queen. Major Treatt with Mandala and Habbania elephant hunters, Western Sudan*



*When a hyena exposes his own picture—On the left is seen camera and animal photographed by Major Treatt from blind fifty feet distant and on the right is the same animal as caught by camera in picture in which are seen the explosions*

closed by the decree of the controlling government in order to avoid almost inevitable trouble.

So where the great majority of persons who visit Africa for picture purposes or others travel the beaten route, see the same natives as have been viewed by their predecessors, note the same customs and hear the same music, the older and experienced explorer possesses something approaching a monopoly in the way of people, customs and music.

In the making of "Stampede" Major Treatt was working on a location 200,000 square miles in extent. In the fire sequence a patch of 200 square miles was burned over—with extraordinary shots resulting in the way of natives and also animals domestic and wild retreating from the flames.

When the nazir or king of the territory was approached regarding the possibilities of a spectacular series of pictures surrounding the fire he said that easily would be taken care of. He would assemble the men of his tribe a quarter of a mile from the river along with their families and stock and chattels and then send out two headmen who would set fire to the forest in strategic places. The nazir was true to his word.

### 6000 Warriors

Six thousand warriors and their impedimenta of all descriptions were at the spot designated when the pair of torches were applied. The columns moved as expected and the animals did their part as foreseen.

The major tells of his interesting experiences in hunting elephants with no weapon other than a spear, so far as he knows the only white man to have recorded that adventure on film. His companions were Baggara Arabs, nomadic cattle raisers of the Sudan. They are practically untouched by the influence of the white man.

The men of the tribe, among which incidentally the major ranks as a chief, traveled 432 miles in 21 days. The distance was recorded by Treatt by means of a pedometer. One of the incidents in connection with the trip was the attitude assumed by the giant camera bearer.

When it was suggested he permit some of his associates to share with him the burden of conveying a Bell and Howell camera and tripod and other equipment the bearer apparently was unable adequately to express the scorn that surged within him. His responsible duty carried great honor and dignity with it among his fellows, and he did not propose to abate any of the dignities or to permit a share of the honors to get away from his own enormous bulk.

### Lion Turns Tail

Asked regarding the experiences in photographing lions, the explorer said that at a waterhole where a lion was known to drink every second or third day a clockwork (Sinclair) camera connected with a distant release was planted in the mud so only the lens projected. A piece of meat was placed on top of the camera. In a blind fifty feet away the major photographed the lion's attack on the meat.



*Major C. Court Treatt*

The explorer said he had taken many photos of lions drinking. It was when all set for one of these pictures that the animal seemingly changed his mind, stopped before reaching the water, turned and started to wander away. Hinds at the camera with great presence of mind and fearing the beast would be lost made a noise similar to that of a bleating goat.

The lion wheeled abruptly and started for the camera. When within fifteen feet he suddenly stopped, for a flash seemed in doubt, and then as unexpectedly bolted. He had got a scent of the humans or else of something he was unable to catalogue and classify.

It is the major's intention to establish a laboratory in Africa near his chief location.

For the past fortnight the explorer has been bending every energy to completing the scenario of his next African production.

When he was asked to what particular factor he ascribes success in the case of explorers or motion picture producers in Africa or similar countries, Treatt declared the greatest factor is organization, the kind that reaches beyond the human material and into the field of equipment.

In the latter category he left a large space for a thoroughly digested continuity of any story to be made for the screen, in Africa even more than in Europe or America. The explorer rather enjoys speaking of the African picture which was completed in its primitive locale with the exception of a four-foot close-up made in England.

"And just one more detail," was added as a parting injunction, "don't overlook the paramount importance of having in your party a man who not only knows the countries you are to visit but in whose judgment you have implicit faith."

# *Fuster Cites Data Bearing on His Mosaic Color Film Priority Claim*

Editor International Photographer:

I have before me a clipping from The Los Angeles Evening Herald which explains itself. The same Associated Press dispatch appeared in other newspapers and is as follows:

NEW COLORED FILM TESTS SUCCESSFUL

LONDON, May 21.—Revolutionizing of motion picture photography is predicted today as the result of the successful tests of a process for producing pictures in natural colors. It was stated that the actual film base is printed with a foundation or matrix consisting of half a million minute red, green, violet and blue squares to every square inch of film. Over this foundation is coated a highly sensitive emulsion.

The perusal of this clipping would lead the reader to believe the inventors have established priority for their invention, but a careful examination of the facts here presented may convince one that priority really belongs to Hollywood.

I herewith offer for the consideration of those concerned the data in connection with my own personal experience in research connected with the development of the mosaic color process:

1912-13—Correspondence with the Eastman Kodak Company relative to screen color films.

1915—Announcement in The British Journal of Photography, December 3, 1915, of the formation of the Neochrome Photo-Products Company for the manufacture of screen color films, etc.

1918—Lecture delivered and samples exhibited at the University of California, Berkeley, Cal.

1920—Review of accomplishments in The Motion Picture News, Sept. 25, 1920.

1931—Mosaic color films shown to the technical editor of the International Photographer, March 10, 1931, both of geometrical and non-geometrical construction, embodying the following outstanding features:

1. High speed panchromatic emulsion.
2. Perfect adherence of the emulsion to the mosaic.
3. Facility of making duplicates.
4. Freedom from marks, spots, and abrasions, etc.

L. R. FUSTER.

## *"Yesterday in Santa Fe" Completed in Multicolor*

EIGHT six-reel feature films will be produced in Multicolor by Pioneer Pictures. "Yesterday in Santa Fe" already has been completed at the Tec-Art studio. Norman Kerry is featured in the role of a Spanish don.

Direction was by Jacques Jaccard, with photography by Otto Himm.

Most of the action, in old Spanish background, was filmed at Vasquez Rocks, on the Mojave Desert.

Three feature-length films and twenty-four two-reelers will be made in China with Multicolor process, under contracts just consummated with Harry Garson.

The pictures will be made in Shanghai, with native Chinese players and American methods of production.

A branch laboratory of Multicolor will be established in Shanghai similar in operation to that already under construction in Osaka, Japan, where an ambitious program of Japanese pictures in Multicolor is underway. Garson has sailed for Shanghai.



*Hartebeeste crowned with record horns photographed as it drinks*



*Loading the lorry in an African dawn*

## *Ira Morgan's Reno Subject to Be Released by Columbia*

IRA MORGAN, third vice president of the International Photographers, has completed a single reel independently photographed in and around Reno. The subject will reveal the famous town as it is right up to the minute, with the divorce court and incidentally the divorcees "aplenty." Much attention is devoted to the gambling places, the producer reporting that not only was he not handicapped in securing an accurate record of these establishments but on the contrary was accorded every co-operation. No professional actors appear in the picture, although it is promised an abundance of high-class amateurs will be noted.

The picture will be released by Walter Futter through Columbia as one of the Travelaugh series. John P. Medbury will be responsible for the accompanying vocal comment.

# Halation and Its Meaning Today

## Photographic Quality Will Not Suffer from Defect Because Industry Is Fortified by Experience Over Sixty Years

**By DR. V. B. SEASE**

HALATION is defined as a halo of light sometimes seen around the image of a bright obect in a photographic positive print. In a negative it appears as a flare of silver along the edges of the bright object.

It is most likely to occur in photographs of bright incandescent lamps, of strongly back lighted objects, of interior scenes including sunlit windows, or of the outline of a building against a blue sky.

It is clearly a phenomenon of scattered light. It is known that the crystals of silver halide in the sensitive layer may scatter light, but in the fine grained highspeed emulsions of the present day it is doubtful if this scattering effect is ever responsible for more than a dulling of definition.

True halation is caused by the reflection from the back of the film or plate of a certain amount of light which has passed through the sensitive coating.

Sensitive coatings may be quite translucent. This is evidenced by the fact that in a bipack film a very strong image is recorded on the rear film by the light which has passed through the front orthochromatic emulsion.

The scattering which the light receives in passing through a sensitive coating means that some of the rays will strike the rear surface of the film or plate obliquely and will be reflected back into the emulsion at some distance from the edge of the image.

### Halation Not New

Halation is not a new phenomenon. It dates back to the days of the collodion plate. As early as 1867 we find an American inventor securing a patent on a black backing for collodion plates.

Early workers encountered serious trouble with halation. They sought to remedy it in various ways. They recognized the fact that the rear surface of the glass or celluloid support was an excellent reflector of light, since the index of refraction of these materials is quite different from that of air.

The surface of the support on which the emulsion is coated disappears because of the fact that the gelatine of the emulsion has approximately the same index of refraction as the support, so the early experimenters attempted to eliminate the rear reflective surface. They coated the back of plates with caramel, or other substances whose index of refraction is similar to that of glass.

Dyes, lampblack or other pigment were put into the caramel to absorb the light. Such back coatings accomplished the desired results. They were temporary and very easily washed off in the developer or in running water.

Other backing compositions such as asphaltum in benzene, or such as pigments or dyes in collodion, gelatine, etc., were successfully used. However, a little more effort was necessary for the removal of those backings, which were not water soluble.

There are many references in the literature to attempts at incorporation of dyes into the emulsion to prevent penetration by light. While the idea was fundamentally good, it was found that the dyes generally had a deleterious effect upon the photographic quality of the emulsion.

### Back to 1893

A number of schemes have been revealed for putting a sub-stratum coating under the emulsion, capable of absorbing the light to which the emulsion is sensitive. An English inventor as early as 1893 disclosed a dyed gelatine coat between the emulsion and the plate. He claimed that the color might remain without serious annoyance in printing.

Seyewitz recommended a coating of transparent red, orange or green dye between the emulsion and the plate. He noted that only a few dyes such as congo red and rosolic acid could be used, as most dyes diffused into the sensitive coating and reduced sensitivity. He preferred that the dye should be capable of being readily bleached so as not to affect the printing from the finished negative.

The dyed substratum coating was indeed a beautiful theory, but was hard to put into practice on account of the tendency of dye to diffuse into the sensitive layer.

While searching for suitable dyes to try in a substratum coating Sandell recalled that lantern emulsions were orange colored, and he conceived the idea of coating fast negative emulsion upon a lantern slide plate. His anti-halation results were remarkable. Thus originated the double coated plate which has enjoyed a wide popularity.

Such plates owe their anti-halation quality, however, not to the color of the undercoat but rather to the opacity of the fine grained undercoat and its ability to absorb light.

### Satisfactory Method

Undoubtedly this has proved to be one of the most satisfactory methods for prevention of halation, as the anti-halation coating disappears in the hypo bath and leaves a perfectly clear negative without any extra operations of removing backings or discharging dyes or pigments.

There have been numerous patents for brown manganese compounds in an undercoat. These compounds are capable of being destroyed in a strongly acid fixing bath. A German firm covered molybdenum ferrocyanide in the same manner. The alkali of the developer was supposed to destroy the ferrocyanide.

Other workers have described the use of a colored support to prevent halation. In 1894 an English inventor defined certain permanent colors for either support or sensitive layer. A Belgian inventor revealed the application of a violet tint under the substratum or on the back of celluloid film.

Celluloid tints are not easily bleached out, but a violet or blue tint offers very little interference in making prints. Workers with tinted film like those with dyed undercoats, have confined their efforts to the use of colors which absorb in the spectral region in which the emulsion is sensitive.

### Halation Secondary Importance

Any yellow or red dye is effective as an anti-halation tint with orthochromatic film, but panchromatic film requires a tint secured with two or more dyes whose composite aborption curve has approximately the same shape as the spectral sensitivity curve of the emulsion.

Thus it is seen that the problem of producing anti-halation emulsions has been tackled during the past from every angle. Early workers probably had more difficulties than the photographer of today. Although they had much slower emulsions, these emulsions were coarse grained and, therefore, had low opacity which allowed much light to pass through their coatings.

The modern fine grained emulsions with their high opacity have done much to relegate halation to a position of secondary consideration.

Early workers also had emulsions whose sensitivity was mainly in the blue end of the spectrum, while modern emulsions are becoming more and more sensitive toward the red end. A gelatine-silver halide layer has a good absorbing power for the blue, or short wave lengths of light, but it is much more easily penetrated by the yellow and red rays.

So the tendency to increase panchromatic speed more and more has called the attention of the photographic industry again to halation. But with a background of much experience in combating halation, it is certain that this industry will not allow the quality of present day photography to suffer on account of this defect.

# Cream o' th' Stills



*While Clifton L. Kling, on the rocks north of Santa Monica, shows Old Ocean in his more normal mood*

# Cream o' th' Stills



*In the harbor of Nice, Otto Tappenbeck records the image of the steamships in the foreground and the Hollywoodlike hills behind them*



*Robert W. Coburn brings to us the fishing boats in the narrows at Loring, Alaska*

# Cream o' th' Stills



*On the rocks at Santa Monica William Grimes photographs members of the Rasch ballet as they rehearse for a picture*



*Near the entrance to Honolulu Bay at sunrise Jackson Rose records the outline of the famous Diamond Head*

# Cream o' th' Stills



*The pier at Del Rey, on the Southern California coast, as caught by Robert J. Bronner*

# Eastman Extends Film Range

## Introducing Supersensitive Panchromatic 16mm. Safety Stock Making Possible Night Shots With Inexpensive Lights

THE introduction of Cine-Kodak supersensitive panchromatic safety film is big news to the world of home movie making. This remarkable new film puts an entirely new aspect on the subject of personal movies. The extreme speed and high degree of color sensitivity of supersensitive film batters down many of the photographic barriers of the past. Motion pictures can now be made of subjects that could not be photographed satisfactorily before.

Pronounced sensitivity at the red end of the spectrum makes the emulsion of this film particularly efficient when exposed to rays of artificial light—especially light of incandescent lamps. As a result the range of cine activities is signally extended.

With supersensitive panchromatic film, it is now possible—in fact, easy—for amateurs to photograph subjects indoor by the light of ordinary electric lights. No longer is it necessary to use expensive lighting equipment to obtain indoor movies.

To say the least the imagination is taxed in attempting to conceive of all the numerous new channels of interesting movie making that are now open. As a striking example your living room can be quickly transformed into a temporary studio simply by placing two or more 100-watt bulbs in as many reading lamps. With your lens set at F.1.9, you are all ready for first-rate home movie portraits, close-ups of the children, or numerous interesting subjects that do not require the source of illumination to be more than a few feet away.

Lighting effects that are different—and beautiful—can easily be obtained by placing additional lights at the sides of and behind the subject. One lighted bridge lamp set behind the subject produces a "back lighting" which gives a pleasing depth and roundness to the picture.

See Figure 1. It should be understood that the direct rays of artificial lights should not be allowed to enter the lens. Lighted floor lamps and table lamps can be included in the picture, and will not cause fog or halation if the bulbs do not show through or under the shades.

It must be remembered, however, that brilliant pictures can only be made when there are additional lights (out of range of the camera) for direct illumination.

By increasing the number of electric bulbs the camera can be placed farther from the subject, thereby increasing the scope of the picture. For instance, in Figure 2 the camera was 21 feet from the group. The diaphragm opening was F.1.9, and six 100-watt lamps were supplemented by two 60-watt bulbs placed in a reading lamp.

### Exposure Table

An exposure table for Cine-Kodak supersensitive panchromatic film when it is exposed under artificial light conditions is given.

These exposures are for the cine-kodak operated at normal speed. Halve the illumination at half-speed.

| Distance from Lamps to Subject | Diaphragm Opening | Total Wattage of Lamps |
|---|---|---|
| 2 feet | F. 1. 9 | 200 |
| 2 " | " 2. 8 | 300 |
| 2 " | " 3. 5 | 400 |
| 3 " | " 1. 9 | 300 |
| 3 " | " 2.8 | 450 |
| 3 " | " 3. 5 | 600 |
| 5 " | " 1. 9 | 600 |
| 7 " | " 1. 9 | 800 |
| 9 " | " 1. 9 | 1200 |

Best lighting is obtained by arranging the lamps on each side of the camera, so that both sides of the subject are illuminated. It is advisable to place the lights at different distances from the subject.

For example, the above table gives an exposure with the lamps 3 feet from the subject; the lamps can be placed 2½ and 3½ feet from the subject. Be sure that the camera is in a position so that the lights used for direct illumination will not show in the finder.

One of the largest fields of picture activities opened by the new "pan" film is that of indoor sports—basketball games played in well lighted gymnasiums, indoor track events. (See Figures 3 and 4.)

Other athletic events taking place on well lighted platforms can be easily photographed when stop F. 1. 9 is used. If the illumination is exceptionally good, even smaller lens openings can be employed.

The increased range of picture taking provided by the new supersensitive panchromatic film actually embraces night scenes on brilliantly lighted streets or theatre districts in large cities. (Figures 5 and 6.)

For pictures of this kind the camera must be fitted with an F. 1. 9 lens and the largest stop (F. 1. 9) must be used. Best results will be obtained after a rain.

### Shooting Theatre Row

The glazed surfaces of the street and the sidewalks then will reflect the rays of the hundreds of lights, giving added illumination and unusual effects.

If the lights are very brilliant the camera can be used at normal speed. Half-speed gives twice the exposure and generally produces more brilliant pictures. It should be kept in mind, however, that the action of moving vehicles and people walking on the sidewalks will be twice as fast.

That is not so objectionable in the



*Fig. 1—Supersensitive panchromatic film makes it possible quickly to transform your living room into a studio. One lighted bridge lamp set behind the subject produces a "back lighting," which gives a pleasing depth and roundness to the picture. Fig. 2—Events of the evening easily can be photographed anywhere in the house. For instance, in this picture the diaphragm opening was F.1.9, and six 100 watt bulbs were supplemented with two 60 watt bulbs placed in a reading lamp. Fig 3—One of the largest fields of possibilities is that of indoor sports in well lighted gymnasiums or field houses.*

case of automobiles or street cars, because they then only appear to move more rapidly, but the action of people walking will be jerky.

Animated electric signs usually make fascinating pictures. Action often found in the windows of large stores sometimes affords an attractive night subject.

Fireworks, flood-lighted buildings, camp-fire scenes, are all now within the scope of night movie making.

The remarkable qualities of Cine-Kodak supersensitive panchromatic film are valuable for daylight photography as well as for pictures at night. The increased light-sensitivity of the film is not confined altogether to the red end of the spectrum.

It is nearly twice as fast to blue and ultra-violet light as regular panchromatic film, permitting successful pictures to be made under very adverse weather conditions.

Unique shots can be made during a downpour of rain with supersensitive film, and the cine camera now becomes an efficient instrument during the early hours of the morning or in the weak light of the afternoon.

Cine-Kodak supersensitive panchromatic safety film makes the "photographic day" twenty-four hours long.

# *Goodly Supply of 16 mm. Talkers Now Ready for Home Projectors*

"HOME talkies are right at hand," states J. H. McNabb, president of the Bell & Howell Company, "and soon all over the country people will be enjoying talking pictures in their own living rooms —an advance which has been attained much earlier than was anticipated by even the most sanguine.

When the 16mm. talking reproducer was first announced a little over a year ago," says McNabb, "it was mournfully predicted that a long period must elapse before there would be available a library of sound subjects for this type of reproduction which would be sufficiently large and varied to make some programs practical and enjoyable.

"But already our company is offering over 200 16mm. sound subjects, and it has in sight approximately 25 releases monthly for the next twelve months. Of the sound subjects now listed practically two-thirds are especially suitable for home use, and the same percentage will undoubtedly obtain in the releases scheduled for the coming year."

A number of well-known producers, including Pathe, Universal and Ufa, have been quick to see the possibilities of the home talker market and have made professional subjects available for 16mm. sound reproduction, it is pointed out.

Bell & Howell, in addition to a fine selection of Ufa educational talkers excellent for home showing, is announcing over 20 Grantland Rice Sportlights, fully as many Aesop's Fables subjects, and such features as "Barnum Was Right" and "The Leatherneck," all for 16mm. sound reproduction.

### Home Library Material

"A number of the progressive photographic retail dealers are already building up comprehensive sound libraries for renting to owners of home reproducers," says Mr. McNabb, "and some dealers have even announced a rental plan by which people who are giving a social function at home can rent both reproducing outfit and subjects at a reasonable fee."

Talkers having to do with golf are bound to be especially popular for home use. Great interest is reported in "Par and Double Par," a recent 16 mm. release in which Bobby Jones and other celebrities of the links are both seen and heard.


# Williams' Shots....

***Panchromatic Color Values***

Under two new process patents and with special film made to order for us we exclusively secure full panchromatic color values.

In addition to normal lighting this process uses flat or black lighting and any desired lighting effects. We have the only process which photographs the actor in long shots without building any part of set. Action may be photographed in advance of the backgrounds, saving time and money.

***Double Matting Process***

Which guarantees you perfect results, quick delivery of finished shots, with no halo or ghost effects, and no retaking of action to correct matching or change of background scenes.

***New and Improved***

We have discovered and patented a new and improved method in the making of mattes for the Composite Processing of WILLIAMS' SHOTS which comprises photographing the actor before a blue or red background with two negative films, one resulting in black background matte and one with a white background matte, the two being combined.

COMPOSITE LABORATORIES COMPANY

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*Fig. 4—If you have ever had the thrill of "shooting" movies of an exciting football game you can appreciate what it means to be able to record the fast action of a basketball match. Fig. 5—The mazda magic of the "stem" is another attractive subject that movie makers can easily film now. Fig. 6—On brilliantly lighted streets, theater districts, etc., excellent night scenes can be filmed with the lens set at F.1.9.*

# Seeking Quality for Independents

## That Was Object Aimed at in Organization of Blue Seal for Making of Sound on Film Recording Equipment

By J. BURGI CONTNER
*President Blue Seal Devices, Inc.*

REALIZING the field for equipment capable of extremely high grade sound on film recording available to the man of limited means, Blue Seal Sound Devices, Inc., was formed by myself and Verne T. Braman, formerly chief recording engineer of DeForest Phonofilm Studios, for the purpose of designing such equipment.

The glow lamp method of recording was chosen as being in our opinion the simplest, most foolproof, and most dependable, eliminating mechanical troubles encountered with mechanical devices. No suitable glow lamp being available, the Cineglow three-element recording lamp was developed.

This lamp works on a new principle which eliminates the harsh, raspy quality of ordinary glow lamps and gives a big increase in volume range.

All equipment was made as simple as possible consistent with good results, so that by following simple directions the average layman could operate it without the knowledge of an experienced engineer. The contact slit was discarded as being troublesome and liable to clog, scratch, etc., and an optical system was employed.

The optical system gives a clean, sharp track capable of recording as high as 8000 cycles.

Three types of recording equipment were designed, namely, the double system studio type, a single system for the Bell and Howell camera, and a single system for the new Akeley Audio camera. All systems are made with Flexible cables and carrying cases for use on location work.

The studio recorder employs a separate filtered sound sprocket with loops between the take-up feed sprocket. The Cineglow lamp with the Cineglow optical slit are capable of recording directly on sound positive film. The studio amplifier is provided with four microphone mixers of the T pad type.

The condensers used are all of the 1,000 volt type although the highest voltage to which any one is subjected is 450. In addition to this, a spare condenser is mounted alongside of each condenser which has a high voltage applied. Provisions are made for extra external volume indicator meters, phones, loud speakers, etc., if desired.

The portable amplifier is small and light, the size being 8 by 8½ by 11½ inches including the dry cell filament batteries and two microphone mixers. An additional small battery box is supplied to provide current for the microphone, amplifier, and Cineglow recording lamp.

The Bell and Howell attachment is provided for those who already have silent Bell and Howell cameras. This attachment is not merely a sound gate, but consists of a complete unit with separate filtered sprocket, optical slit, motor, tachometer, etc., which attaches on the back of the camera.

One of the highest grade recording units ever devised is the new Akeley Audio camera with the Cineglow

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and
Kent Douglass
in
"Waterloo Bridge"
a Universal Picture

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Used
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249 McCall St., Toronto, Canada

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10 D'Arbay Street

Max Factor's Theatrical Make-up for the Stage

sound attachment. The camera is designed expressly for sound recording work, and is extremely quiet, fibre gears and ball bearings being used throughout, which allow for operation in temperatures far below freezing.

A filtered sound sprocket is provided, and the film is threaded over a series of three rollers in the recording unit which give perfect motion to the film. The Cineglow optical slit is used, together with the Cineglow three element recording lamp.

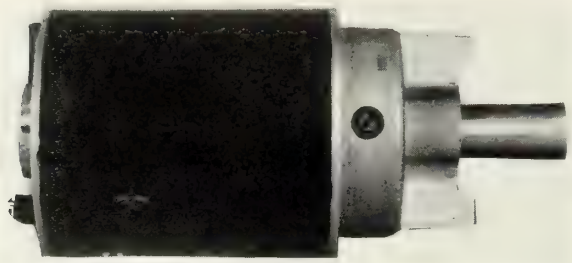
The motor, which is readily removable, is replacable by motors of 12, 32 or 110 volts, d. c., or 25, 50 or 60 or 110 volts or 220 volts a. c.

Before the Cineglow Sound systems were announced they were given complete tests over a period of six months at the Cineglow Sound Studios and the Atlas Soundfilm Recording Studio, Inc., of New York, and the Motion Picture Service of Petersburg, Fla. During this time hundreds of reels of film were recorded for outside concerns many of which have enjoyed national release.

Blue Seal Sound Devices, Inc., will announce a recording unit for the Mitchell camera, within a short time, and work is now proceeding on a simple, low-priced one-man unit for the local commercial cinematographer.


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### *Parichy Back in Hollywood After Seven Months Away*

BACK in Hollywood for the first time in seven months, Esselle Parichy, staff correspondent of International Photographer, finds his stay may be short. Nevertheless he expects with Mrs. Parichy to be here until early in August, long enough in any event to enjoy the season of bowl concerts. During the winter the correspondent photographed pictures



*Esselle Parichy*

in Haiti, Santo Domingo, San Juan, Puerto Rico and Florida.

It was in the waters of Miami that the photographer captured the four-pound sea trout shown in the accompanying picture. "I don't fish much and don't know anything much about how it is done, but this one must have been dizzy to come on my line. I caught him on a piece of shrimp as big as a nickel."

"Again in Old Town Calle Olvera Lives," from the pen and the camera of the correspondent, will be a featured article in the August issue of this magazine.

### *Film May Not Be Carried As Handbaggage in Yugoslavia*

THE Yugoslav State Railway Administration has issued strong regulations that film may not be carried as handbaggage in the cars of the railway. All film must be transported only in the baggage car, or in other freight conveyances.

At this date it has not yet been possible to establish whether or not such film as is used in the modern type of moving picture camera for tourists, etc., is affected by this regulation. Until this is established, however, it would be well for tourists and commercial travelers carefully to observe this regulation.

# *Glenn Kershner Off for North As Member of MacMillan Expedition*

GLENN R. KERSHNER, cartoonist of International Photographer, sailed June 29 on the good ship Bowdoin from Rockland, Me., as an active member of Donald B. MacMillan's fourteenth expedition into Labrador and regions of the far north.

Final fuel replenishment will be made at Sidney, N. S., before striking out for Battle Harbor, Labrador.

At Cape Chidley, the northern point of Labrador, the cameraman



*Glenn R. Kershner*

and Multicolor camera will transfer to the plane and fly over the wild and unexplored section of Baffin Land.

Any reference to Baffin Land suggests the disastrous Nungasser-Coli flight. On a previous trip MacMillan had been informed by Eskimos that the Nungasser-Coli plane had been sighted over Baffin Land and seemingly in distress. During this part of the flight every effort will be made to find some evidence of the wrecked plane.

The main object of this flight is scientific exploration, but there is also a possibility of discovering and photographing a tribe of Indians the existence of which has been rumored. Should this tribe prove to be a reality it will have especial significance for Mr. Kershner and add just another redskin to a list already formidable by reason of a previous assignment covering a period of a year and a half devoted to photographing all the many tribes of American Indians.

A cameraman of Glenn's versatility could not be expected to confine his interest to Indians. As a result of activities in the South Seas he received the picture award for the best picture photographed in 1923. When he went Mexican he covered eighteen different states. Spaghetti in a Venetian setting finds him quite at home and able to acquit himself like a native.

Naturally, Uncle Sam wouldn't have a chance of figuring in a war without this fellow being some place where he could see what was going on, and so we find him in the aircraft division, industriously buzzing around.

Although he is headed where receptions are quite certain to be chilly and the atmosphere frequently frigid, the prospect in no way cooled the enthusiasm with which our cartoonist started on this new adventure.

The northland is going to have a visitation of the real California spirit. In speaking of his appointment as district commissioner in direct charge of publicity of the Crescent Bay Council, Boy Scouts of America, of Los Angeles, with plans of organizing a scout troop "somewhere up yonder," Mr. Kershner says: "Guess that isn't stretching the city limits of Los Angeles, eh?

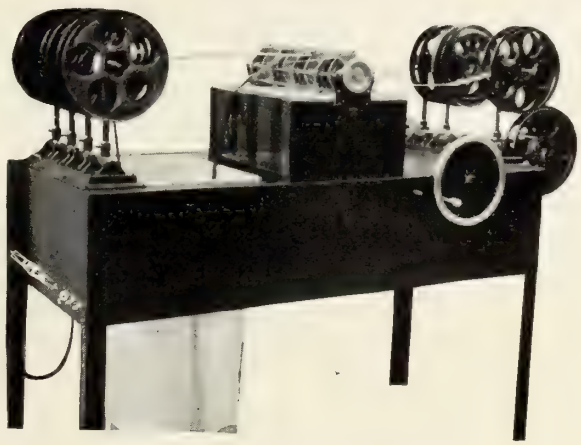
"Best wishes to 659, and after I learn to chew blubber with the Eskimos, will see you some time this fall."

Bon voyage!


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# Building Engines Like Watches

## That's Not So Far from the Kind of Skill Required at Hughes Plant in Designing and Engineering Miniatures

TO the making of engines and machinery for use in building miniature sets for motion pictures the Hughes Development Company, Inc., is devoting the resources of a most completely equipped factory—that situated opposite the Multicolor laoratory in Romaine street.

While the officers of the Hughes organization will deny that the building of these models constitutes a major factor in the work of the corporation, nevertheless the layman cannot escape being much impressed by the skill, the engineering skill, that has been expended in the creation of these bits of machinery.

These diminutive engines and replicas of airplanes and yachts are more than drawn and executed to scale. They are made to operate exactly as if they were of ordinary size. So carefully is the scale observed in the building of these that when so photographed as to appear of normal size all the accessory factors entering into the construction, all nuts and bolts for example, take on the appearance of the real thing.

When an International Photographer man expressed a hint to Harry Reynolds he would like to show readers of the magazine to what an art the making of these miniatures had become he was told that would be possible. When it was suggested further to the Hughes executive it was important there be included in the exposure something beyond all question indicating the tiny dimensions of the subjects the response promptly was returned the relative size would be quite clearly established in the minds of the readers if a copy of the magazine itself were employed for the purpose.

That is the underlying reason for the inclusion in some of the illustrations of the International Photographer, the outside dimensions of which are roughly 8½ by 11¼ inches.

### Big Ones From Little Ones

The illustration in the upper left hand corner of the layout is dominated by the models in filagree work showing doors and windows among other things. The board itself is 13 by 18 inches in size. That will give a cue to the size of the guns and battleships, propellers and other items surrounding the board.

To the right is a power boat in miniature.

In the right-hand corner is a miniature power boat in the background. In the foreground is an ink bottle the height of which is about 2½ inches. In the left is a marine engine of vertical type, possibly six inches in height. The writer saw this mite in operation, motivated by compressed air, as well as the oil well drilling engine alongside it. The latter was so controlled it would instantly reverse in response to the throwing of the lever in the center. On the right of the ink bottle is a model of a Westinghouse steam engine.

In the left-hand lower corner are three more engines guarded by the 2½-inch ink bottle. To the left is a V-type six cylinder engine, alongside

'DUNNING CLEO'

"Oh! Oh! Cleopatra"

AN R.K.O.-PATHE-MASQUERS PICTURE

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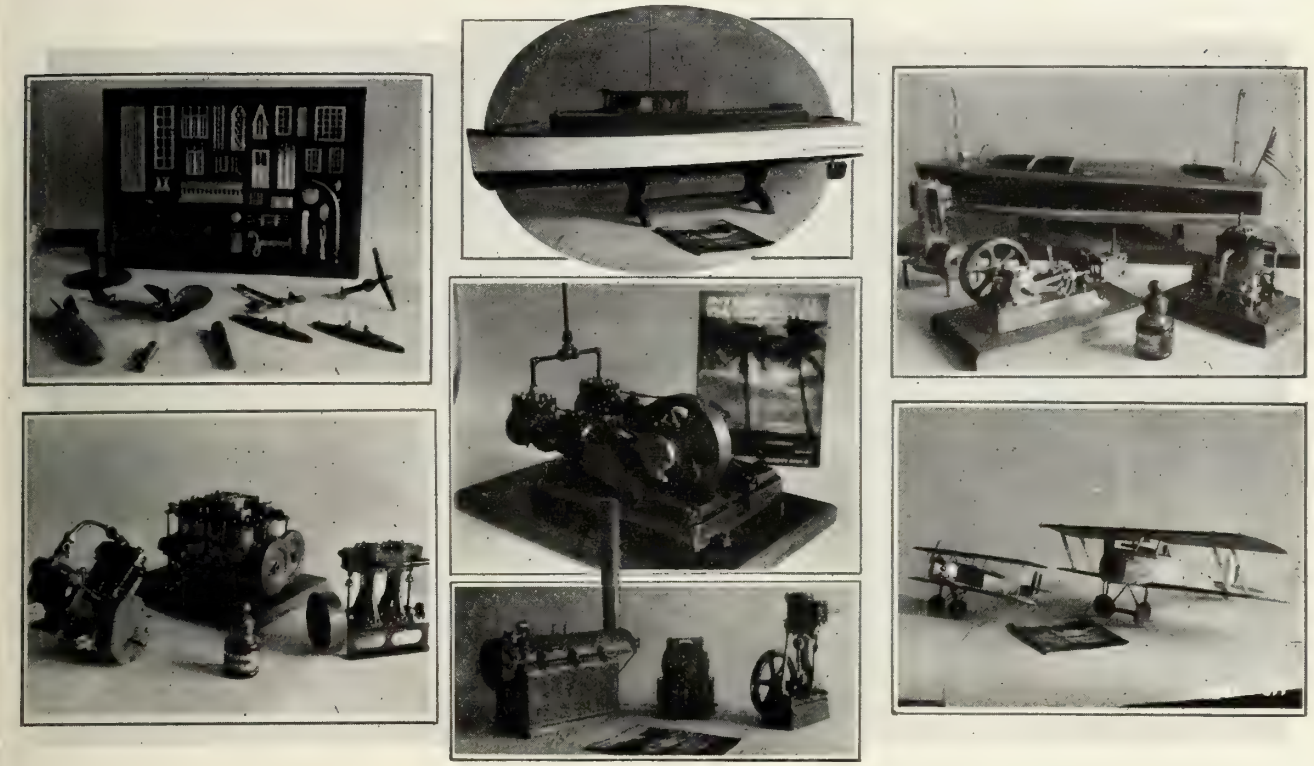
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*Examples of miniature designing and engineering by the Hughes Development Company*

is an eight-cylinder, and to the right is a two-cylinder marine.

In the center is a two-cylinder mill type engine. Underneath it is a representation of a power house unit in miniature. In the lower right-hand corner of the layout are two miniature airplanes.

**Work Must Be Unhurried**

These illustrations indicate but a small part of the miniature equipment in stock at the Hughes plant. They will serve, however, to demonstrate the distance to which motion picture makers will go in order to secure realism.

"Almost anything may be done where miniatures are required if the work is given the benefit of proper designing and engineering," remarked Reynolds. "In too many instances where the climax of a story has leaned on miniature work the effect not only has been lost but the picture itself as a whole has been marred because of hasty execution of the design.

"Frequently it happens that miniatures are decided upon as a last resort. Ordinary measures have been tried and they have failed. Then the tendency is to hurry, with the result that sometimes proportions are sacrificed. The mistake is plain to all the world as soon as the scene is magnified on a big screen. Inevitably the situation goes flta.

"Miniatures have a distinct value in pictures. Actually they are a necessity. Especially are they valuable in the saving of human life—which in some instances put them in the category of the imperative. Then again frequently in miniatures really better results may be recorded, more realistic, than possibly can be sesecured in the ordinary way. And after all what really is aimed at is the result on the screen."

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*J. H. McNabb, president of the Bell & Howell Company, Chicago, sailing from New York May 27 on the Leviathan as one of the vanguard of Rotarians who will attend the Vienna Convention, uses his camera to film the ship's captain, Albert Randall.*

### *Phototone Making Portable Amateur Sound Projectors*

FOR THE amateur motion picture fan who wishes to be able to show talking pictures in addition to the films which he takes the Phototone Equipment Corporation manufactures a portable sound on film projector which is suitable for that purpose.

The projector and amplifier operate direct from 110 volt 50 to 60 cycle a.c. without the use of a motor convertor. The projector will handle any 35mm. sound on film stock.

The operation has been so simplified that one does not need to be an expert to run it. The threading is clearly marked and the entire outfit can be set up in approximately fifteen minutes.

The weight of the unit including the projector, amplifier, speaker and screen is 195 pounds. With trunks the weight is 235 pounds.

### *Siamese Prince Goes Talker*

Home talkers soon will be introduced in Siam. As in many other matters in that country related to Western modes and manners the royal family is taking the lead.

From Bangkok Prince Purachatra has just sent his Filmo projector, bought some years ago, to the Bell & Howell factory in Chicago to have it fitted for use as a unit in one of that company's portable amateur talker reproducers.

### *Foreign Films for Paris*

The Theatre Edouard VII, on the Paris Boulevard, has been turned into a cinema. It is, of course, wired for reproduction of sound films and will be devoted exclusively to the showing of foreign language versions.

The house seats 750 and its acoustics are excellent, so that no reconstruction work was required. It was opened June 1.

### *Burgess Goes Abroad*

Francis J. Burgess is leaving on an extended tour of Europe to study motion picture production. He plans to investigate methods in Germany, Russia and France, where he will visit the studios of Ufa, Amkino and Paramount, respectively. It is also possible he may locate in France.

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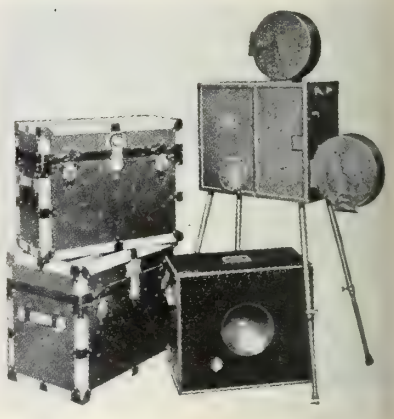
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# *Engineers' Convention Is a Success*

## While Papers Read at Sessions Receive Much Attention Exhibit of New and Historic Equipment Prove Really Popular

THE spring convention of the Society of Motion Picture Engineers, the sessions and exhibit of which were held May 25-29 at the American Legion Auditorium in Hollywood, was perhaps the most successful in the history of the organization. The exhibit was conceded to have been the most comprehensive yet held.

The program as printed in the June issue of this magazine was closely adhered to. The banquet, held at the Hotel Roosevelt May 27, was largely attended.

The exhibition of motion picture devices created within the past year was held in the basement of the auditorium. Incidentally it was supplemented by some very valuable relics of other days, these taking the form both of equipment and samples of films.

The International Photographers, Local 659, displayed nearly a hundred still pictures photographed by its members. These had been mounted on large boards by John Corydon Hill of this magazine and attracted wide attention.

Besides the grouped photographs there were a half dozen examples of the work of Alexander Kahle, the subjects being of Hawaiian backgrounds and in colors. Jackson Rose also exhibited a half dozen subjects of beauty spots in Los Angeles parks.

One of the features of the organization's display was the group of twelve paintings executed by Lewis W. Physioc, senior technical editor of International Photographer. The subjects were all of Malayan background and were based upon scenes visited by the artist last year when he went to the Orient at the head of the camera forces of a Universal company.

Theodore Wharton displayed his latest cameraman's slate, a most comprehensive device.

Hollywood Camera Exchange exhibited six pieces of sound recording apparatus, being a part of the Audio Camex system. Hooked up with these were a Mitchell camera and a Mole-Richardson microphone boom as well as the exhibitor's blimp.

Westinghouse Electric and Manufacturing Company showed an interlocking camera motor, one-tenth horse power, 220 volts 3 phase 60 cycle, 1200 r. p. m. Also on exhibit were a panel board unit, a direct current interlocking camera motor and synchronous camera motor.

The Mole-Richardson display included its tilthead lamp 118 mounted on perambulator; an 18 and a 24 inch integral inkie sunspot and a small M-R type 26.

Hollywood Film Enterprises showed three Ampro projectors.

Tanar Corporation exhibited portable sound on film recorders in both double and single systems, hooked up respectively with a Bell & Howell and a Mitchell camera.

From the M-G-M studio were early and late designs of single ribbon



*Standing on the steps leading to the entrance of the imposing quarter of a million dollar American Legion Auditoriu convention o*

damped light valve and other devices.

Spindler and Sauppe had a display of Leica cameras and microcine apparatus.

Lakin Corporation was responsible for one of the star exhibits, a feature of which was a 36-inch Laco sunspot, equipped with a Bausch and Lomb mirror and Dietz reflector and a diverging door. Also there were 18 and 24 inch lamps, a rifle spot, 6 hole plugging box, Laco smooth lite, remote control location board, carbon brake manually operated location board and spider and stage plug.

Electrical Research exhibited reproducer for small theatre hooked up with super Simplex projector. Other devices shown were studio recording machine, noiseless recording amplifier and recording equipment, a new dynamic microphone, not yet in use; automatic level recorder for acoustic analysis, 3-A photoelectric cell, densitometer, noise meter, reverberation meter.

Movieola showed its film viewing and sound reproducing machines, reversible projector with two pairs of 2000-foot magazines, one side sound and one side silent; synchronizing rewinders for either two films or four.

RCA Phototone displayed studio type amplifier, microphone mixing panel, visual optical remote control volume indicator, four microphone control panel type, recording monitor speaker, condenser microphone with three-stage amplifier, ground noise reduction shutter amplifier, type PR4 recorder, type PG30 monitor speaker, PG30 type impedance sound attachments on Simplex projector, Ashcraft automatic arc; Mitchell camera hooked up to portable set, 37 inch directional baffle with six units, and PG30 theatre reproducing equipment for houses of 1000 seats or less, AC operated.

Eastman Kodak displayed the first of its motion picture sensitometers to reach Hollywood.

Ashcraft showed its air blast projection lamp (high intensity).

Neumade Products Corporation had extensive showing of fume-tite vented fireproof film cabinets and related products.

Victor Animatograph had on display its new model 5 Animatophone, 165 watt, 30 volt lamp, complete with turntable and pickup, and model 60 Animatophone speaker.

The Dietz company had on view its sectional 24 inch field reflector, chromium flood light, sectional baby spot, smooth light, sectional 24-inch Universal reflector, sectional 24-inch highlight reflector and sectional 18-inch reflector.

ABC Products of Culver City was represented, as were the Quality Electric Company of Los Angeles and the Knowles rear shutter for projectors.

The Theisen library of historical film was represented by several hundred interesting examples in both black and white and in colors. The Dunning Process was demonstrated by a goodly number of examples.

Of early motion picture apparatus there were more than two score examples on display.

McMurray and Schwantes of Glendale exhibited its automatic starter and changeover.

International Projector put on an attractive display with portable sound equipment attached.

The Moreno-Snyder continuous camera was on display in two models and attracted an unusual amount of attention. Gabriel G. Moreno was present some of the time during the week, and Silas Edgar Snyder was on hand during the entire period of the exhibit. Also in attendance was Lyle D. Potter of Spencer Lens Company of Buffalo, manufacturer of the optical system employed in Moreno-Snyder products.

Bausch and Lomb displayed a cabinet of lenses.



*m these members of the Society of Motion Picture Engineers and its guests were photographed during the spring f that body*

# Looking In on Just a Few New Ones

(Continued from Page 11)

priest, Father Dan, finely played by Frank Sheridan, scores heavily through the story. The characterization is restrained to a degree, the suggestion that Kitty Costello is in love with the gang leader coming from manner and attitude but never from words—and is all the more effective accordingly.

Of course the big factor in the picture, especially from the juvenile side, is Jackie Cooper in his first screen appearance following "Skippy." In the present instance the youngster's opportunities if anything are greater than in the former. Niblo has retained the spirit of the child, even if necessarily it be the tough child of a tough neighborhood, but it is a portrayal always human and always appealing.

We see the transformation of the child for the better, see him accept and follow the suggestions of his guardian, also undergoing transition for the better when he discovers his ward looks upon him not only as a brother but as a mentor and guide and as a model which cannot be wrong.

Anomalous it may seem, but any theatregoer will recognize the truth in the statement that the simplest incidents sometimes cause the most striking emotional reaction. There is an example here when the gang leader hides in the shadow of the church as he gazes through a window and sees and hears his Midge singing in the choir. It is a very quiet house that watches and listens with him.

There are many moving situations in the course of the story. There are some thrilling ones, too—and there is a satisfying and a logical ending. It is a subject that should add to the reputation of all those who have touched it. It's a good subject to see, one that no fond mother need fear the result of her son attending.



*From Africa Martin Johnson, noted hunter and traveler, sends photo of himself with Bell & Howell professional cameras.*

## I TAKE THIS WOMAN

First cameraman, Victor Milner; second cameramen, William Rand, William Mellor; assistants, Lucien Ballard, Lloyd Ahern; stills, Earl Crowley, Frank Bjerring.

FROM the day of the birth of western pictures as an institution varied and as a rule unsuccessful efforts have been made to inject into them one or more eastern sequences. The reasons back of the action were obvious. Summed up they represented an attempt to conciliate that part of the general picture public which was reported as being opposed to subjects reflecting the outdoors, or westerns, or Northwest Mounted, or anything other than the citified.



*Victor Milner*

Paramount's "I Take This Woman" may not be a western in the accepted sense, in that it has no sheriff, no bad men, no guns and not even a single blow is struck, but nevertheless it has to do with those who fight with Old Man Cold and Old Man Snow on the northern ranges. Without attempting to estimate closely the footage may be nearly a half in the east.

So in this story which Vincent Lawrence has adapted from Mary Roberts Rinehart's novel of "Lost Ecstacy" there is a wide variety of background, shifting from surroundings of wealth in the east to a comfortable ranch in the Montana country, then to another ranch in the most primitive of environment, and back again to the cushions, deep carpets and bedsprings of the east, with gayeties and sports instead of grim struggling with nature in its roughest moods.

The interest in this absorbing tale is fastened upon two persons—Gary Cooper and Carole Lombard—the one Tom McNabb, a drifting cowhand, the other Kay Dowling, free and easy granddaughter of a rancher but who knows only the east and recognizes no restraint. At first thought the team of Cooper and Lombard may seem an incongruity, but in the working out of this tale of Rinehart and under the direction of Marion Gering each one seems made to order for the part.

While the subject will firmly hold the interest of men it is after all a woman's picture—it clings to matters that lie closest to a woman's heart, matters which involve balancing in the scales the character combined with physical attraction and demonstrated tenderness of a male person against the accompanying hardships, even privations, as well as the sacrifice of wealth that must be accepted as the price of his companionship.

Here we see the woman crack under a year of grueling manual labor and unaccustomed contact with heat and cold, with pitiless blizzards; see her return to her old home and take up life where she left it off, see her enter it with a spirit that gradually diminishes following the arrival of the husband.

It is from this point on a house will be very quiet, as it follows the grim husband determined to allow the wife full liberty of action, even a divorce, making no effort to sway her in her decision, and the return of the woman to her first love.

There are other characters in this story, a lot of them, among them Helen Ware as the sympathetic aunt, and Lester Vail as the father's choice for the girl's hand, but the interest is glued to the young man and young woman who re-enact a tale as old as life itself—and do it well.

## DADDY LONGLEGS

First cameraman, Lucien Andriot; second cameraman, Don Anderson; assistants, Robert Mack, Roger Shearman; stills, Frank Powolny.

FOX has given us a charming picture in "Daddy Longlegs," adapted by Sonya Levien from the play by Jean Webster. It is a subject made to order for Janet Gaynor, who shines through it in spite of the brilliance of her associates.



*Lucien Andriot*

At the head of these is Warner Baxter, arrayed in business and evening garb in contrast to that of the outdoor pictures which served as the actor's reintroduction to the screen following the coming of sound. Baxter fills to the brim the measure of his auditor's expectations. It is a fine performance, whether it be judged by that sequence in which Jervis Pendleton throws off his coat and enters a football game with the boys of the orphanage or that of the more tender moments when he learns Judy is in love with him and proceeds to declare his own regard for her.

There is a third player who bulks importantly in her contribution to the color and entertainment of the story—

Una Merkel. Kathlyn Williams is seen in a disagreeable part, that of the inquisitive antecedent hunter who will cause countless thousands to squirm in their seats in futile rage even as they chide themselves for taking it seriously.

Director Alfred Santell is to be congratulated on his conception of the head of the orphanage as a woman within the bounds of possibility and probability rather than the ogre which almost unvarying precedent seems to demand must be imposed upon picture audiences. Elizabeth Patterson as Mrs. Lippett is sufficiently austere in manner to cover the dramatic requirements. And what Santell has done with the children, especially the little girls, is worthy of high praise.

Perhaps Miss Gaynor has given us nothing finer than her work in "Daddy Longlegs." In the course of the unfolding of the story there appear two outstanding instances of the unusual acting ability of this young woman. There is the scene in the orphanage when the childish maid of all work, nagged beyond restraint, bursts into a denunciation of the institution and its immediate ruler. There is that other when the girl graduate stands before her teachers and fellows and the ceremonial throng and outlines her views of the past and future. In both of these instances as in others during the showing she establishes a standard that will justify comparison with the work of her sisters of stage as well as screen.

The subject is one that undoubtedly will have a long life. Perhaps its greatest longevity will lie in the simpler communities, away from the concentration of humanity—but who can tell?

The responsible producing authority is to be congratulated on the courage displayed in permitting the story to go to its finish without scraping up at the eleventh hour some father and mother "of excellent family" to serve as the parents of the waif. The precedent has been so thoroughly established as to be practically a rule.

## JEAN DE LA LUNE

THE French talking picture of "Jean de la Lune" is pretty near a total loss to the man who knows not his French. The chief reason for this of course is the absence of action and the undue presence of conversation.

There is one sequence, however, in which "Jean de la Lune" is entirely comprehensible, one where the services of an interpreter not only would be wasted but scorned. That is where at a cafe eight women—distinctly not sawed-off and hammered-down flappers but full-grown and full-blown adults—break loose in the cancan, that fiercely whirling and skirt-swirling dance looked upon from time out of mind in eastern rural communities as the topmost summit of unspeakable urban wickedness.

Of course, in other days those who with bated breath listened to the vivid tales of roaming sailormen could not have foreseen the twentieth century's fourth decade successors of the cancan dancers—nor would they have believed that one of these ancients at one time would have borne upon her body enough clothing material to have served a similar purpose for a dozen of her sisters in the years to come.

Coming back to "Jean de la Lune," these blithe and lithe damosels burst upon the screen in full black skirts, full black stockings—come to think of it they must have been trunks—and the whitest of these linen unmentionables now almost unknown to backyard clotheslines and in their pendent phase abbreviated to the vanishing point.

Seemingly the purpose of the skirts was to provide a background, a sort of photographic shade or contrast if you will for the highlights, for, when through the exercise of dynamic centrifugal force they were not lifted white waist high, then in the intervening moments graceful hands gathered them up and held them there.

Especially was this gathering process in evidence as the eight in pairs prancingly descended stairways or with military precision marched about the dance floor suddenly to break into the whirling, spinning circle, the whole ending as suddenly as it began when one leaped into the air, followed with clocklike timing by one after another of her mates, landing on the floor in a smacking split.

If it happened the whirl did not end up as described the "finis" took the form of a spectacularly reversed or about-face salaam, the skirts meanwhile coquettishly flying clear of eight spreading waists which all in a row in their pristine linen whiteness shone like a barndoor on the proverbial frosty morning, and coming to rest over eight pairs of ample shoulders.

So as shown at the Filmarte on the concluding night of the run of Marcel Achard's picture the cancan sequence seemed to be a success even to those unacquainted with the mere verbal intricacies of the French language.

### *Believe It or Not—But It Makes a Pretty Good Story*

Cadwallader & Jones is neither an advertising nor a law firm. Cadwallader & Jones is the name of a champion trained rooster that had its inning at the Paramount New York studio when it refused to crow for a sequence of "The Night Angel."

The director wrote in a scene necessitating a closeup of a rooster on top of a stone wall signaling the advent of a new day.

Two cameramen, two prop men and group of extras coaxed C. & D. for three hours before he would even condescend to notice them. Finally, almost ready to give up the attempt, someone hit on a scheme. They brought a mirror and placed it in front of the rooster.

The moment the fowl saw his reflection he let out a recordingful sound.

Cadwallader & Jones, incidentally, is only the rooster's formal name. His owner calls him Tom for short.

## HELLBOUND

First cameraman, Charles Schoenbaum; second cameraman, Earl Stafford; assistants, John Shepek and Joe Dorris; stills, Les Rowley.

AFTER all, there is something more to the portrayal of a gangster role than the mere qualification as to type. It is still a job for an actor. All of which comes to mind in running back over the performance of Leo Carrillo in Tiffany's "Hellbound."



*C. Schoenbaum*

Carrillo qualifies 100 percent on the 15 percent rating as to type, and better still 100 percent on the 85 percent rating as to actor capacity indicated for a gangster role. In following him through this picture to its tragic end a picturegoer easily may forget his lack of enthusiasm for the killing stuff and its accompanying "yeah."

By the way, here is a gang picture which runs its course without dredging the sewers for what we are led to believe are the cheap lingual inventions dropped by the social rats which infest them. The dialogue is understandable even to those whose vocabulary chiefly is traceable to a reading of the national and international news in the daily press.

Throughout the story Carrillo deals in Italian dialect—and in it he is consistent, in steadily adhering to it and in uniformity of pronunciation.

The picture is well directed under the guidance of Walter Lang. The production, too, is of major rank throughout, in its settings as well as in the competence of its cast. The story is by Edward Sullivan and Adele Commandini, with adaptation by Julien Josephson. The latter also is credited with having a hand in the recent successful tale behind George Arliss' "The Millionaire."

There is a pretty love story running through the picture. It is a subtle one, with two men in love with the same girl, with the latter in love with one and under deep obligation to the second. The three are "regular," play the game straight, with the result the production from the sex side is faultless—and praiseworthy.

The two others in this benevolent triangle are Lola Lane and Lloyd Hughes. The parts falling to them are entirely dissociated with the underworld, the first named portraying a stranded singer who by fate is thrown into the hands of the racketeer, and the second that of a doctor summoned to attend the young woman who collapses in the street from an attack of pneumonia.

There will be those who will suggest the collapse exactly paralleling the burst of a machine gun aimed at

another woman may fall within the category of convenient coincidence, but the observant man in the street knows there is more of this in life than fiction dares to imply.

Other players in a strong cast include Ralph Ince, Helene Chadwick, Richard Tucker and Gertrude Astor.

### LAUGHING SINNERS

First cameramen, Charles Rosher, George Nogle; assistants, Roy Noble, Harry Marble; stills, George Hommel.

THERE'S a goodly measure of drama in M-G-M's "Laughing Sinners," adapted by Bess Meredith and Edith Fitzgerald from Kenyon Nicholson's play of "Torch Song" and directed by Harry Beaumont.

Daringly featured is Joan Crawford as Ivy, a free-living if not free-loving girl of the stage turned Salvation Lass—from choice and not necessity—who for a night slips from the pedestal into the building of which has gone a year's patient and persistent battling.



*Charles Rosher*

Sharing the very tangible honors with Miss Crawford is Clark Gable as Carl, former convict turned Salvation Army man—a splendid creation on paper and a characterization that must have matched the high conception of the authors.

In a part the antithesis of that portrayed by Gable is Neil Hamilton as Howard, the first love of the stage girl and who deserts her to marry a woman of means. Marjorie Rambeau as Ruby, the friend of Ivy, is as breezy and likable as always, even in a minor role contributing potential strength to the tale.

Others in the cast are Guy Kibbee, Cliff Edwards, Roscoe Karns, Gertrude Short, George Cooper, George F. Marion and Bert Woodruff.

The climax of the story of "Laughing Sinners" is reminiscent of highly controversial lines of Byron, that young male flirt who wrote of women from a background of wide experience in affairs with females if not of the heart:

"In her first love a woman loves her lover. In all the others all she loves is love."

So when at midnight or earlier an unmarried Salvation Army girl of a year's training as well as abstention from former pleasures finds in her room in a small hotel the old lover who had deserted her to marry a woman of wealth what more to be expected than that the scene should fade out and be followed by a fade in with the clock pointing to 6 and the now utterly dejected girl still in the same room with the debonnair former lover?

The action is not without the possibilities; more than that it is in line with the expected reaction from everyday human impulses.

But why pick on the Salvation Army in the building of a dramatic effect that could as well have been secured in choosing for the part of Ivy a garb worn by a woman from one of the Protestant or Catholic or Jewish churches? If right in the case of a Salvation Army girl it would have been right in the case of one wearing a flowing black robe.

The latter of course is unthinkable—not only ethically but also from the standpoint of ordinary business practice—which of course would have meant business suicide. No screen producer in any land outside of Russia for a moment would have considered the implied smearing of any woman under the protection of a powerful church. No longer does he even take a chance in showing male clerics in any other than a benevolent role. Too many times in the past has his house been brought down around his ears. And the average producer is gifted with a keen memory.

So in seeking a short which sometimes is a lazy cut to a surefire dramatic climax it would be interesting to know the excuse for taking a smack at the Salvation Army girl—who because of her record of large public service and through her long hours and hard work with meagre physical comforts and even more meagre financial remuneration is entitled to a degree of respect at least equal to that accorded her more fortunate and tenderly shielded sisters of older ecclesiastical backgrounds.

# *Academy Book on Sound Recording Valuable Contribution to Industry*

THE fundamental changes affecting every man in the industry and the increased need for internal cooperation in all departments occasioned by the introduction of sound into the motion picture industry are presented in "Recording Sound for Motion Pictures," of 404 pages, published by McGraw-Hill and just recently released.

The data in the book represent a collation of practical picture recording knowledge gained from lectures presented as individual papers in the Technical Digest series of the Academy of Motion Picture Arts and Sciences, this method of presentation meeting the demands of the complex and rapid development in the field much more satisfactorily than would the contribution of a single author. The editing was done by Lester Cowan for the Academy.

The industry is indebted to the large group of authors, studio executives, sound experts and technicians who gave so liberally of their time and experience in making the book possible. In a preface by William C. De Mille, president of the Academy, tribute is paid to the splendid spirit of cooperation evidenced.

An interesting resume of the ancestry of sound pictures brings out the fact that there is a written record of man's desire for recorded sound as early as 2600 B. C.

The origin and nature of sound precedes the study of recording and reproducing. Recording sound on disc, the different systems of recording, transmission circuits, accessory and special euqipment and dubbing are treated in the section devoted to sound recording equipment.

The extent and seriousness of the added problems introduced by sound have had an important effect on the procedure and operations of the film laboratory. When considering the film as a recording medium the relation to the fundamentals of photography is not apt to be recognized without giving the subject some thought and study. However, sound recording is entirely a photographic procedure, exclusive of the disc method and the principles of photographic theory control the recording of sound on film.

Studio acoustics and technique present their individual problems, the inadequacy in the loudness of speakers' voices having been encountered by the Greeks in their open-air theatres. The same difficulty encountered by them proved a similar handicap in the regulation of sound in large auditoriums.

Sound reproduction receives attention in the last quarter of the book. The different systems are explained in detail. The duty of the projectionist is to make sound go places and do things, which accomplishment is as exact a science as mathematics.

A glossary of motion picture terms with special reference to photography and sound recording together with a complete cross-index are valuable features to the reader as aids in reading with understanding and finding information with the smallest investment of time.

The scope and purpose of the book are ably summed up in a foreword by Carl Dreher, director of the sound department RKO studios, in which he says: "This book is a record of the accomplishment of the undertaking up to the present day and it will be of interest and help not only to specialists in the field but to the larger audience which desires to keep abreast of all significant developments in the arts and sciences." C. M. S.

***Obliging***

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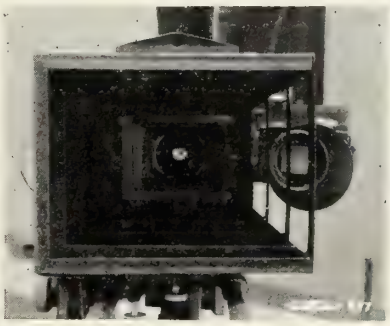
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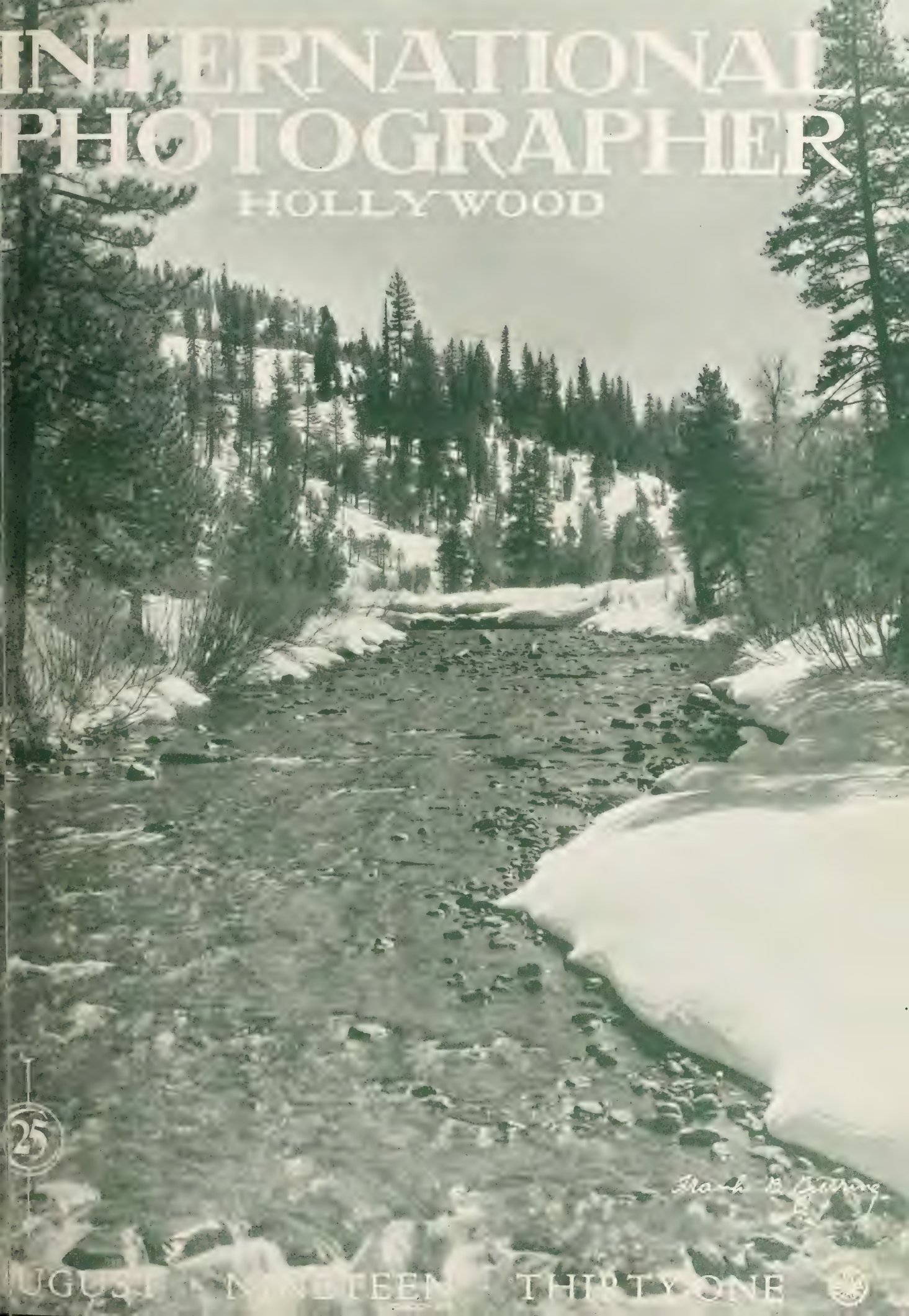
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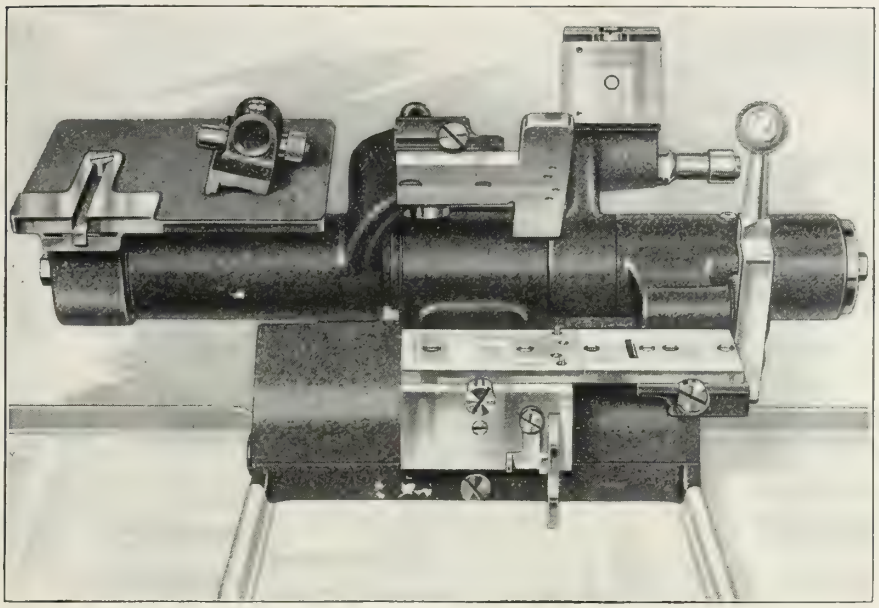
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# The Making of a Picture---By Bert Longworth



*Left to right: Descending, Story, Signing of Star, Designing of Sets, Construction; Casting, Wardrobe, Make-up, Director; Camera, Lights, Microphone, Recorder; Cutter, Bert Longworth, Production Pay Roll Closes*

# The INTERNATIONAL PHOTOGRAPHER

*Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.*

*Affiliated with*

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Vol. 3 HOLLYWOOD, CALIFORNIA, AUGUST, 1931 No. 7


*"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration."—Abraham Lincoln.*

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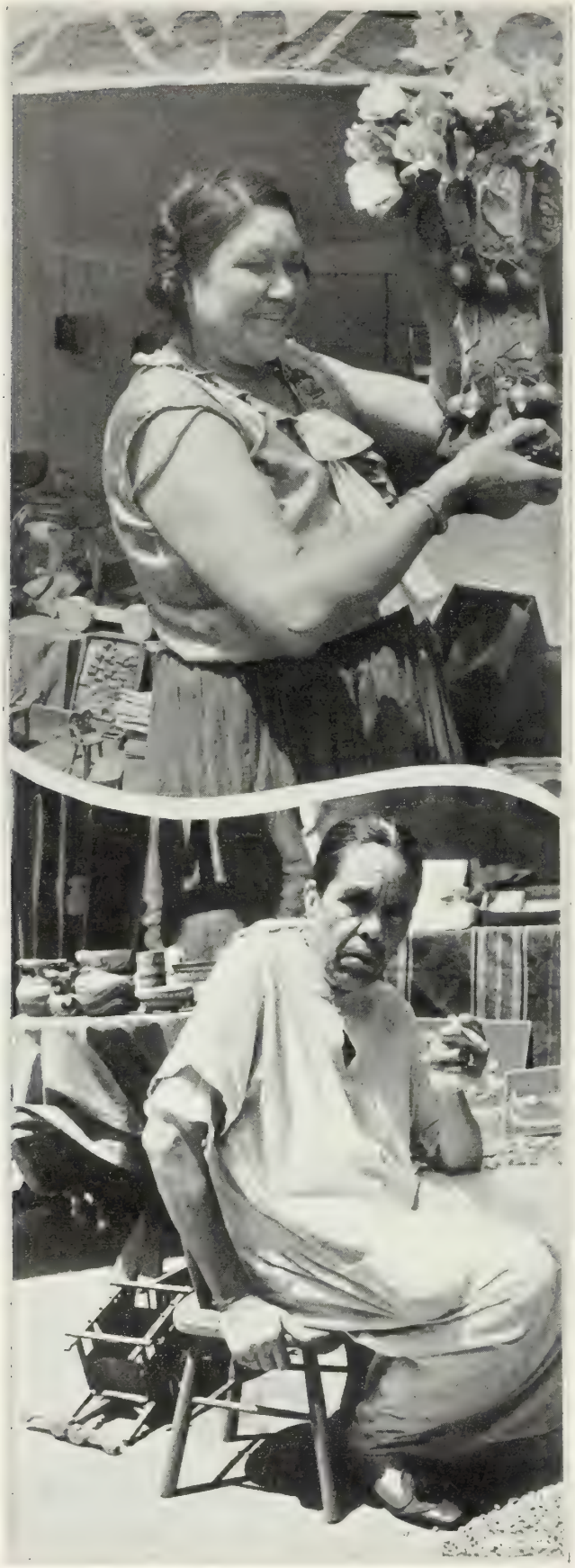
HOWARD E. HURD, *Publisher's Agent*

GEORGE BLAISDELL - - - - - - - - *Editor*
IRA HOKE - - - - - *Associate Editor*
ESSELLE PARICHY - - *Staff Correspondent*
LEWIS W. PHYSIOC, FRED WESTERBERG - *Technical Editors*
JOHN CORYDON HILL - - - - *Art Editor*

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*Jovial senoras of the floral stalls, whose pride and pleasure in their waxen handiwork exceeds its commercial value. Below—Venerable resident lazily reminisces.*



*The "spick-and-spanness" of Olvera Street as it is today.*

# *Again in Old Town Calle Olvera Lives*

**By ESSELLE PARICHY**

TODAY Olvera street, in the Mexican Quarters of Old-Town, Los Angeles, has a nationwide popularity and has become a show place of alluring shops and cafes. Hidden away in the heart of the city, running north from the picturesque Plaza, this early California thoroughfare has just recently been restored to its glamorous days when Los Angeles was a Spanish pueblo.

This little street, doomed to a traditional death, lives again through the ingenuity and generosity of a group of public-spirited people, marshaled by Christine Sterling. From out a trash-can-alley of dirt and disreputable attire old Calle Olvera, as it was called in the early days, has been rescued and made beautiful, blossoming in a rendezvous where her faithful subjects rejoice in her honor renewed.

In a brief space of time this California landmark again has been baptized with the waters of old Franciscan memories, instilled with new breath of "spick-and-spanness" and embowered with flowering pepper trees; it now palpitates with a host of visitors who come each day to bask in the old atmosphere.



*Historic Avila House, the oldest residence of its kind in Los Angeles. It sheltered Stockton, Kearney and Fremont during early California campaigns.*



*The clay worker displays his wares in neat array.*

A huge wooden cross marks the entrance to this unique aseo, bearing the Spanish inscription "Pueblo de Nuestra enora la Reina de Los Angeles."

**An Alcalde's Home**

Fronting this brick-paved thoroughfare are buildings distinctive of early California appearance. The Avila house, dest adobe residence of its kind in Los Angeles, is found re. It is over a century old and belonged to Don Francisco vila, once alcalde, or mayor of the Pueblo Los Angeles.

Rich in legend is this typical old adobe that has weathered e eclipse of Time and neglect. To add flavor to your visit cturesque and courteous sons of old Hispanic heritage act guides to explain and explore with you in the inner sanctm of the ageing structure. It was here that Commodore ockton and Generals Kearney and Frémont were sheltered ring their campaigns of early California history.

All about you are fascinating scenes—shops, stalls and lewalk cafes, where viands of Old Mexico assail the nosils; real tamales, hot as tabasco sauce; tasty tortillas and ticing enchilladas are served by smiling and patient nozos."

Here in the stalls the enthusiastic craftsman works with e wisdom of his ancient ancestry, fashioning tiny furniture t of redwood, brightly patterned baskets, little figurines d various other things so dear to the Mexican heart.

You are amply impressed by the offerings of jovial senoras the floral stalls, whose pride and pleasure in their waxen ndiwork exceeds its commercial value—no barking vendors



*A son of "Mananaland" rests against a Mexican cart, while you make your selections from the basket shop. Note the archaic vehicle.*



*Above—A wooden cross marks the entrance to the Pueblo de Nuestra Senora la Reina de Los Angeles. Below—Stall where wax flowers are sold.*

irritate here, and "a sale" or "no sale" is treated impartially to a smile.

One is sorely tempted to buy little gadgets from each and every stall . . . a bag of Mexican nuts from "El Manicero" . . . spiced cookies and sugared candies of healthful propensities . . . or gay sombreros and plaited reeds from a son of "Mananaland" who rests dreamily on a Mexican cart, awaiting your selection.

**From Another Age**

If you are artistic and the seeker of rare treasures, visit the antique shop, where visitors are welcome and pretty senoritas elegantly offer genuine curios at reasonable prices; or if you wish to take away with you a souvenir of a by-gone day memory in plaster or clay, visit "Durango" across the way, where gaily fashioned jugs, bowls and miniature statuettes are displayed in neat array.

You will observe in this quaint byway serene venerables, lazily smoking and reminiscing on another age, when the daily life of the pueblo moved at snail pace and the inhabitants of this street pursued the good old methods of Franciscan padres . . . what stories and fascinating anecdotes they can retell of the heart-conquering romances when they were the belles of gay caballeros in the dashing episodes of old Fiesta Days. I like best to wander in Olvero Street when the evening shadows lengthen . . . when el paseo del Sol lowers to blot out the modern structures of a great city, leaving only the illusions of Her Yesteryears . . . I like to watch the colorful types and listen to the Mother-tongue of Old Mexico, as the street takes on a carnival spirit of the night. . . . I like to sit and sup at the little cafe while troubadours lull my thoughts with the melodious strains of the inimitable "La Golandrina."

I like to feel the cloak of Sentimentality and Romance about me . . . I like to keep a tryst with Contentment, sequestered here from a turbulent world.

In a large measure, the restoration of Olvera Street is attributed to Christine Sterling, whose tireless and neverfailing efforts plucked this romantic landmark from out the debris of a century's neglect and forgetfulness.

The name Christine Sterling should go down in the Annals-of-California-Appreciation . . . a name that aptly implies its meaning here . . . "a fixed and standard national value" . . . a true and loyal daughter of the Golden State.

## *The Cover Artist*



*Frank B. Bjerring*

*Photo by Clarence Sinclair Bull*

### *Cameramen Travel Far to Secure Film Fare for Public*

Alvin Wyckoff, chief cinematographer for Multicolor, has photographed in sound and color the Calgary Stampede, held in July. It was the first all-color film to be made in Canada. While in the north pictures also were made around Banff and Lake Louise.

John W. Boyle is in Sweden to photograph a series of scenic shorts.

Al Gilks and Bob Bronner are well on their way around the world with the Vanderbilt scientific expedition. The Alva, owned by W. D. Vanderbilt, will be the home of the cameramen for a long time. In a note from Bronner just before leaving New York a pledge was given the readers of the International Photographer would receive pictures from the travelers.

The Alva is 265 feet long and is completely equipped for its photographic and scientific work.

### *Camera Exchange Incorporates*

The Hollywood Camera Exchange, which celebrated its first anniversary in business July 14, is now a limited corporation. The concern has made a remarkable record for success in the short period it has been operating.

The principal officers are Art Reeves president and Cliff Thomas secretary and treasurer.



*Kay Norton photographed the profile view of Charles Cristadoro's bust of Louis Wolheim. The picture of the lamented actor standing alongside the full view of his counterpart was taken at RKO studio. The work was completed but a short time prior to the passing of the player. The sculptor had the advantage of but two personal sittings of his subject, who had provided many photographs. When Wolheim saw how Cristadoro was getting along without him personally he remained away until its completion.*

### *Parichy Back in Florida to Make Vagabond Adventures*

THE stay in Hollywood of Esselle Parichy, staff correspondent of International Photographer, was short. He is again in Florida, as a "busy person's correspondence card" indicates. From Pensacola, duly checked, comes information the weather is cool, he is sober, he is spending his time motoring and at the pictures and that he needs sleep. The trip across the country was by motor.

The correspondent has gone back to the South to photograph a series of Vagabond Adventure Pictures for Elmer Clifton as well as to take care of personal matters.

### *New Argentine House*

From Assistant Trade Commissioner Charles H. Ducote, at Buenos Aires, comes word that the firm Di Fiore y Coll, owner of the theatres Hindu and Renacimiento in that city, also has opened the Cine Monumental. Construction on the theatre was begun in January, 1931, the building taking in a plot roughly 200 by 500 feet..

Seating capacity will be almost 3,000, 1,200 seats being on the lower, 700 seats on the second floor and the remainder in boxes and other balconies. An air cooling system and the most up to date sound equipment has been installed.

### *On Their Way*

Wesley Smith of Smith and Aller, Dupont representatives, is in New York on his semi-annual visit to the home office.

Fred Rockett of Hollywood Film Enterprises is in the East on business.

Len Roos of the Tanar Corporation is on his way to London on company matters.

# Physioc Pays Tribute to Assistant

## Technical Editor Expresses His Appreciation of Efficiency and Loyalty of Japanese Aid "Kawa," Master of Many Tongues

By LEWIS W. PHYSIOC

*A YEAR ago the senior technical editor of International Photographer was in Singapore preparing for a dash into the jungle as technical director and cameraman for a Universal picture. The accompanying tale covers an interesting reminiscence of that location assignment.*

"WHAT'S your name?" I asked of a peppy little Japanese fellow, who was recommended to me as my assistant. "Shibukawa," he answered.

"That's hard to pronounce. What's your first name?"

"Michael."

"Michael?—that's not a Japanese name."

"No, sir. You see, I'm Christian, and they named me from a saint."

"Ah! Mike doesn't sound good for a Japanese. What's your own first name?"

He told me, but I couldn't get it fixed mentally. "Suppose I call you Kawa," I said.

"Yes, sir! Yes, sir! You call me Kawa."

I did. Everybody else called him Kawa. Even his pretty little wife called him Kawa, and I think he will be known the rest of his life by his new nickname.

"Do you know anything about photography?" I asked.

"Oh, yes, sir. I am expert photographer," he responded. He verified his boast by showing me some prints that I would have felt proud to have had to my own credit.

"Where did you learn such good English?"

"Sir, I was educate in English school."

"How about this Malay—do you speak that, too?"

**Real Linguist**

"Oh, yes, sir. I speak Malay, Gamel, Mandarin, Hokkien, eight Chinese dialects. Oh! I speak many language."

"That's enough," said I. It dazzled me. I felt silly and ignorant, monolinguistic American that I was.

"Okeh, Kawa. First of all I'll show you how to load the magazine. Unpack those cases and take the film into the dark room."

"Heh! Coolie! Coolie!" Kawa yelled, and four Chinese boys, standing by, jumped to attention. Kawa snapped out orders like an officer directing some military maneuver. From that moment those four coolies were a part of our outfit, and I wasn't certain whether I yet had an assistant.

"What does this mean?" I asked an Englishman who was associated with us.

"It means," he answered, laughing, "that in this part of the world a gentleman is not supposed to pick up anything and carry it. But you may rest assured he'll see that the coolies will do it right."

"Look here, Kawa, there's some things I don't want to trust to those boys."

"Oh, yes, sir. Some things coolie can't do. Those things I do."

"You see, they might open up that film in the light."

"Oh, yes, sir, I understand. I open —in red light."

"No! No! No!"

"No?" he questioned in surprise.

"No, sir-ree,—that's panchromatic film,—you can only open it in green light—better still, *no light*."



*Michael Shibukawa*

"O-o-o-oh! Something different. I don't know about that," he said with an apologetic grin.

**Humidity and Humility**

I opened up the magazines and explained their mechanism. Then I turned out the light and proceeded to show him about handling the large, thousand-foot rolls of film. What a heck of a job it was, and how foolish I felt trying to show him something I was unable to do myself.

That equatorial heat and humidity had expanded the film to such an extent that I could not budge the spool, in the centre. Kawa suggested a hammer.

"Good idea," I admitted. Tap-tap-tap, and the spool was loosened and fell out and the roll fitted into the magazine. Kawa was delighted.

"Now you try one," I said.

That little temporary loading room was like the steam room of a Turkish bath, and I came out of it with my clothes sticking to me as if I had been under the shower.

Kawa remained in there for some time.

"He must be doing finely," I thought. Finally he came forth. He had doffed his shirt and his bare torso was streaming with sweat (not perspiration) with a very rueful expression on his face.

"I'm sorry, sir," he said, "but I must ask it your assistance."

When I entered the room, I stepped up to my knees in film,—it was all over the room. When he knocked out the spool, the end of the film came with it. That little curled, loose end got away from him. It slipped and ran as only a cameraman knows about.

The more he tried to tuck it back, the more it ran away. He tried to find the end, and all the time that film was curling out from the inside of the roll.

**An Unrepeated Slip**

I could only break it near the roll to save what was left, and showed him how to spin it down to a small roll.

"I have spoil-ed considerable of those flims," he said, uneasily.

"Never mind," I said, consolingly, "we'll charge that up to waste and to your first lesson."

But such a thing never happened twice to Kawa. He was quick to learn, and careful not to repeat a mistake. He kept his accounts like a bank's bookkeeper.

And those coolies! He trained them so that they knew every screw and where it belonged in the equipment. They set up the cameras, and threaded them while he saw that they did it correctly. He so impressed them with the value of that equipment that heaven help any alien who went near those precious instruments.

At one time one of the trucks was wrecked and Poh Sing actually risked his life to save the sound camera from destruction, and spent several days in the hospital. Poh Sing had but one thought—his accounting to his little Japanese boss.

Kawa also taught them how to write "NG" and "OK" and the numbers on the slate. However, he never required them to do anything that he could not himself do.

**A Real Soldier**

During those trying days on that jungle river, when we held our breath as the dugouts bearing our expensive equipment dangled uncertainly on a hidden snag, Kawa, heedless of crocodiles that might be lurking around for arms and legs, showed the way

by jumping into the water to shove the boats safely over the snags.

And he never resorted to our usual alibis. One night in Java when he started to load his magazines he discovered that positive film had been sent him by mistake. Without saying a word of explanation he requisitioned a "motor car" and drove all the way to Soerabaya, a distance of a hundred miles, aroused the lab boys in the "wee sma' hours," secured the film and returned in time for a 6 a. m. start.

Kawa told me, with sincere show of gratitude, that he had learned many new things from me. I also learned from him. I learned that a cameraman can become very fond of a faithful, cheerful assistant. When the boat pulled away from Singapore, I felt a lump in my throat as I waved a last farewell. I believe he, too, felt some emotion, for when he answered my salutation he turned quickly away and was lost in the crowd and I saw him no more.

I have missed him, and while working on location at approach of the cheerful lunch hour I fancy I can hear him call.

"Heh! Coolie! Coolie!—Ah ch-ow! ch-ow," and see them run for their rice.

# *New Recording Device Plants Trap for Loose Tongued Broadcasters*

AS THE result of a successful test at the offices of the Federal Radio Commission a sweeping change in the recording of air statements that later may be required in testimony is forecast by witnesses to the demonstration. What might be literally termed as "the last word" in positive evidence was presented to an audience of interested spectators who had witnessed a test of a newly developed device from the engineering laboratories of RCA Photophone, Inc., in New York and in Camden, N. J., which faithfully recorded radio broadcasts from a number of stations.

The apparatus as demonstrated in the offices of the Radio Commission is a portable disc equipment consisting of a recorder containing two motor driven turntables, a recording amplifier, a microphone, a radio receiver and a loudspeaker.

Pre-grooved blank disc records are placed upon each of the twin turntables, and when in operation, with sound being recorded as it emanates from a loudspeaker, these records rotate continuously and automatically change from one to the other.

Each record is pre-grooved on both sides, making it possible to record a programme of forty-eight minutes' duration. Twelve minutes are consumed in recording on one side of a record. Special needles are required successfully to operate both the recording and reproducing equipment. Records can be reproduced immediately after the recording has been completed.

"We believe the operation of this device will solve many of the problems that have been confronting us for several years," said E. O. Sykes, acting chairman of the commission.

**Will Have the Goods**

"With it we will be able to record radio broadcasts in any section of the country and have a permanent record for use in any emergency. Heretofore we have been obliged to resort to stenographic reports and oftentimes they have proved unsatisfactory. Now we shall have an absolutely perfect record, which, if needs be, can be introduced at hearings before the commissioner's examiners to support allegations in the commission's bill of complaint.

"With this new Photophone device in operation we shall be able to maintain close contact with all broadcasting activities, and when it becomes generally known that we have installed the apparatus we believe it will be the means of lessening the number of infractions against the commission's rules and regulations.

"The portability of the apparatus, which can be transported in three small cases, will make it possible for us to carry it to remote places if necessary to procure the results we desire. We may find it convenient to employ the equipment in other directions, but its main purpose will be to record radio broadcasts."

The source of sound to be recorded by the new apparatus may be acoustically connected to the recording equipment by means of a microphone or to a suitable source of electrical impulses representing sound, such as a radio receiver.



*Gustav Schoedsack sends us this photograph of the late Samuel Gompers (centre) as he appeared late in 1924 at the inauguration of President Calles in the Stadium in Mexico City. It was the last public appearance of the "grand old man," as his death occurred shortly after. The picture never has been published previously. In a lower corner will be noted the reproduction from the original motion picture film*

### *Mickey Mouse in New Home*

Walt Disney, who has just completed a studio and office building on Hyperion Avenue for the production of his Mickey Mouse cartoon subjects, has installed RCA Photophone sound reproducing equipment in the projection rooms that are used to review the daily "rushes" and the completed product.

Great care is required in the production of cartoon subjects and the Mickey Mouse series is given meticulous attention.

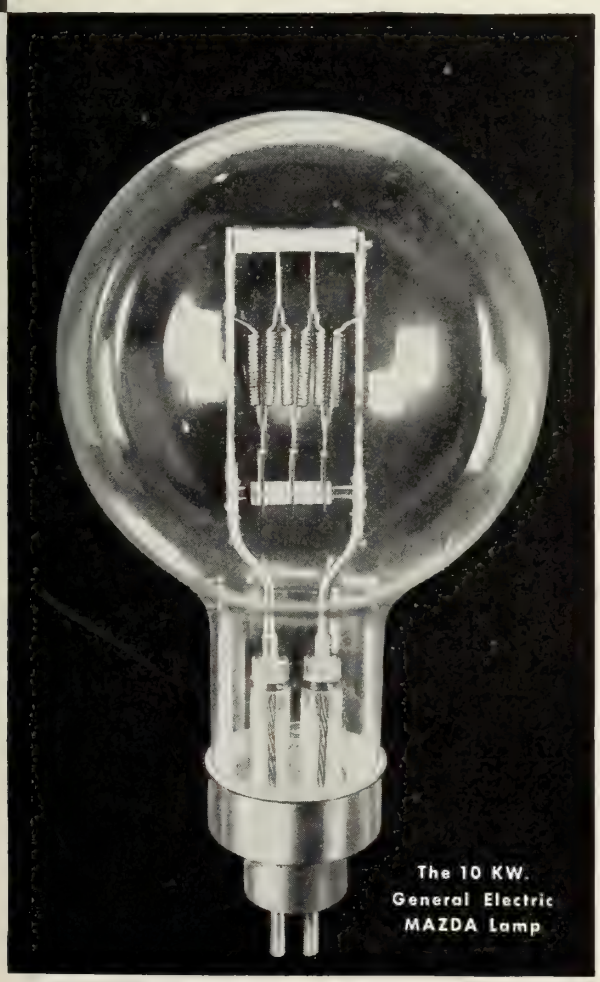
### *Engineers to Ballot*

Ballots have been sent to members of the Society of Motion Picture Engineers for a vote on the location of the fall meeting. The board of governors have selected New York and Detroit for the choice of cities. The tentative date for the fall meeting has been set for October 19 to 22, inclusive.

# BIGGER ROLES IN PICTURES!

THE 10 kilowatt General Electric MAZDA lamp for photographic purposes has become more serviceable, more indispensable to the cinematographer than ever before.

This is because alert equipment manufacturers everywhere have perfected new equipments that enable the 10 k. w. lamp to realize every lighting potentiality . . . to operate to its fullest advantage in every lighting capacity.




The 10 k. w. lamp, substantially lower in cost this year, is particularly indispensable on large sets where it must be at considerable distance from the subjects being photographed. This lamp, with the fine new equipments available, forms a lighting unit that is easily set up, simply operated, flexible in its uses and thoroughly satisfactory. National Lamp Works of General Electric Company, Nela Park, Cleveland, Ohio.

Join us in the General Electric program, broadcast every Saturday evening over a nation-wide N. B. C. network.

GENERAL ELECRIC
MAZDA LAMPS

# IT'S Dollar$ & $en$e

## When you choose YOUR Sound-on-film Recorder




Cineglow Three Element Recording Lamp.

Every town can support at least one hustling cameraman with a good sound recording system.

Local pictures (with possibly a theatre and merchant tieup), local newsreels (newspaper tieups have been effected), advertising films, industrials, all of these have proved ways of making money, and BIG MONEY.

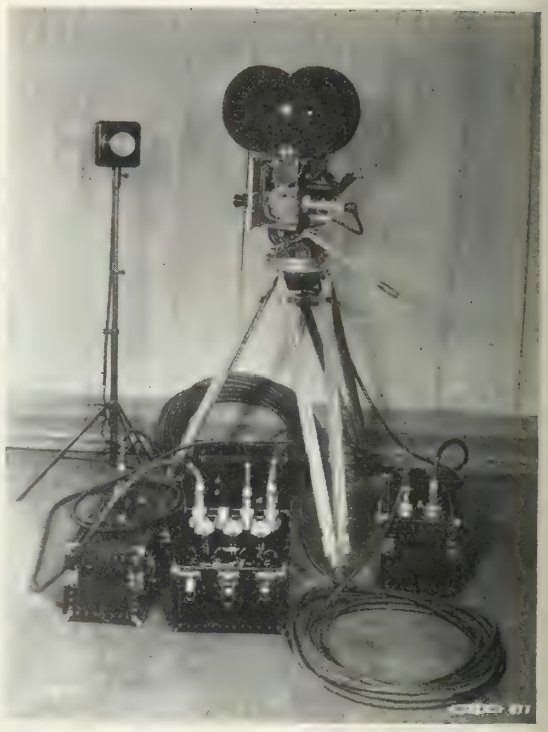
The Atlas Soundfilm Recording Studios, in the heart of New York City where competition is tremendous, have earned expenses and a neat income from the very start. The CINEGLOW SOUND SYSTEM which they use has built a large customer list among the independent producers, and has never failed to give excellent results. A number of recordings have enjoyed national releases, playing such theatres as Roxy's in New York.

***Here's what we can offer you. Try to duplicate it elsewhere.***

The famous Cineglow Three Element Recording Lamp.
The Cineglow optical slit.
Mechanically filtered Sound Sprocket.
*A Licensed Amplifier.*
An equipment that records the highest quality—and does it consistently.

Single system newsreel type.
Double system studio type.
Any special equipment made to order.

The best is now available at the price of the poorest. Write, wire or cable your needs for prices.



**CINEGLOW SOUND SYSTEM WITH AKELEY AUDIO CAMERA.**

## Cineglow Sound Systems

*MANUFACTURED BY*

## BLUE SEAL SOUND DEVICES, INC.

130 West 46th St., New York City

Cable address SOUNDFILM, New York

**SPECIAL**

Blue Seal Sound Devices, Inc., have just been awarded the contract to supply a Cineglow Sound System with the new Akeley Audio Camera to the Recruiting Bureau of the

**U. S. NAVY**

This contract was awarded on the merit of the equipment after actual tests and demonstrations.

# Six-Fifty-Niners Look In on Debrie

## French Camera Manufacturer Conducts Two Hollywood Men Through Great Factory and Shows New Electric Tripod

By JOHN ALTON

A MEMBER of 659 sojourning in Paris, I. H. Borradaile, takes me on a sightseeing trip to the home of the Debrie camera. First a taxi is ordered and with the speed for which the French cab is noted, we quickly arrive at 11 Rue St. Maur. On the second floor is the office of the famous manufacturer. Here we have to wait.



John Alton

The office is reminiscent of another belonging to a theater owner. There is a huge desk, some old art pieces, several telephones and dictaphones, and a big comfortable deskchair with a huge panel of milk glass in back of it, causing wonderment on the part of the observer as to what it was all about.

The entrance of Mr. Debrie offers an explanation. He switches the lights on which illuminate the milk panel. Here is a man who realizes the importance of backlight. A first impression is that he looks like a showman and as he starts to talk about himself and his factory the impression becomes a conviction that he is one. Not only that, he knows his optics, is a hard worker and a remarkable organizer, a fact he demonstrates as he takes us through his factory.

There is a record and a detailed history of every camera that ever came out of the Debrie factory. We are shown letters from all over the world. Mr. Debrie worked his way from the bottom up and to impress this on every visitor's mind he demonstrates his factory in a similar way.

### 500 Debrie Employes

So down we go to the receiving room, where all the raw material is checked in. Here is a stock room of which any factory could be proud. Everything is arranged in alphabetical order. Soon we hear the noise of machines and smell that peculiar odor that reminds me of the camera shops on the coast.

We enter the machine shop and are amazed at the number employed in making cameras, over 500, and all of them experts in their lines. Each part is accurately made, separately inspected and tested before being sent to the assembly room. Here the finished product is once more tested before it is shipped out into the different parts of the world.

So much information in a short space of time and the need for concentration to absorb it is conducive to a headache, but this is just a beginning.

For at this point we enter the room where the next electric Debrie tripod is being assembled and tested. It proves to be a truly marvelous piece of work. The cameraman operates it as he stands on the moving platform looking through the camera.

### Tripod Has Two Motors

By switching different connections it can go forward, backward, turn around or up or down. It has two electric motors, one for running and one for elevating. It is also equipped with a clutch. By releasing this clutch the tripod can be pushed in any direction. It is easy to imagine what some of our directors could do with this tripod.

The new Debrie camera is for thousand-foot magazines. By operating a lever the blimp cover can be elevated, which is a very practical feature. It has a tripod similar to the electric one, but has to be operated by hand and runs on silent rubber wheels.

Through some mysterious channels and tunnels we find ourselves back in the office. "Well, that's all, and I am proud of it," remarks Mr. Debrie. He shook hands not like a man who is sole owner of such a huge plant, but just like a brother.

"And do tell them in Hollywood that I shall be glad to show the plant any time to any member of six-fifty-nine myself," he added.

All I can say is that besides the Louvre, the Follies and the Arc de Triomphe there is another place in Paris very much worth while. That is the Debrie plant.

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### *'Let There Be Light', Said Gerrard, But He Took Tea*

WHEN an American cameraman working his first day in an English studio yelled "Hit 'em!" and his order was followed by an abysmal silence and continued darkness he began to employ language. Henry W. Gerrard is known at home as a go-getter when on a set, and being transplanted to a studio in the old country made no difference in his working plans. So he started a quiz to learn why the set lights did not shine when he so stipulated in the manner made and provided.

Gerrard had not gone far in his hunt for information when it was borne in on him that it is the custom at British International as well as in other studios to serve tea at that particular time of the day. And it was engaged in the delicate art of sopping up tea that Gerrard discovered the "keeper of the juice."

In a letter to his old sidekick Harry Merlend, the American cameraman says he is very happy in his new home. He has had turned over to him among other tools a brand-new Mitchell camera as well as a Para-



*Andre Debrie*

mount blimp. He is using Eastman superspeed film.

Gerrard reports that Harry Perry was a recent visitor. He adds he began work on "House Full' June 29. For his following picture, he says, the company will go to Russia for exteriors. The expatriate calls on his friends to drop him a line at 2 Broadway Gardens, Watfood Way, Hendon N. W., London.

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### *Madan Circuit of Calcutta Orders RCA for Its Chain*

THE Madan Circuit in Calcutta, India, has ordered twenty-five complete units of RCA sound reproducing equipment to be installed in the company's theatres. Since his return to India from a prolonged trip to the United States Mr. Madan, who operates the largest chain of theatres in his country, has acquired forty additional houses. The new RCA Photophone apparatus will be installed in them.

Features and news reels are being produced by the Madan company, which operates a complete RCA Photophone portable recording unit.




*Glenn R. Kershner*
*Camera*
*Adventurer*

*Pages from a*
*Photographer's*
*Scrapbook*

*Upper row, left to right—Below Cuernavaca in one of the eighteen Mexican states in which Kershner has worked; Clyde De Vinna and Kershner at Papeete, Tahiti, shooting "Lost and Found," for which the two received an Italian medal for the best photographed subject of 1923; a year and a half Photographing American Indians. Center—Among friendly natives at Zacatecas, Mexico; "parallel" used in Italy on "Ben Hur"; shooting Technicolor in Italy. Lower—Official cameraman in World War; making a South Sea Island picture; at Blythe, Calif., Kershner loses raft and clothes in Colorado River, but hangs on to camera.*

# *Purely Personal Notice to Golfers Among International Photographers*

**BY JIMMY PALMER**

*Chairman Golf Committee International Photographers*

THEY'RE off! That means the Golf Committee of the International Photographers is steaming full speed ahead to put over the next tournament, which will be held Sunday, September 13.

A committee meeting Friday evening, July 24, started proceedings. Announcement of the course to be played this year will be made in the September issue of the magazine.

Every member knows what this tournament is and what it means to the organization. Hearty co-operation from each one is all that will be needed to make it successful and the committee feels certain of receiving it.

The tickets will be issued soon and one committee representative from each studio will distribute them. Also they may be obtained at the local office any time after issuance. The fee will be the same as last year, $3 an entry.

A description of the initial prize to be received by the committee cannot fail to revive or renew any enthusiastic golfer's ambition to win. It is a complete set of Ampco clubs given by the Hollywood Manufacturing and Supply Company. They are something new in golf clubs and carry an unconditional guarantee for a year. The heads of the irons are made of the new Ampco metal and are the color of gold. Thanks are herewith extended the Hollywood Manufacturing and Supply Company for its generous trophy and assurance is given it will receive recognition and appreciation.

### A Private Ball

One announcement of good news deserves another to keep it company. Every golfer has his own sad story of faith trustingly placed in golf balls only to be cruelly betrayed and frequently completely deserted by them. Perhaps the poor fellow had to go home with his game unfinished. A manufacturer brings a very cheering message to members who have come to look upon golf balls as traitors rather than allies. He is putting out a special ball marked I. A. 659.

This ball has been put through exhaustive tests, and if it continues this next week to live up to the high standard of performance it already has established the committee will adopt it as an organization ball. If this become the official ball members may purchase it at a great saving. The small profit which the committee will make on each sale will go into the golf fund of the organization.

The sole purpose of the golf fund is to accumulate a sum of money which can be used to help members who are sick or in need. This last year $255 was turned over to the Loan Fund to assist in relieving distress. No member of the committee receives a salary. Contributions to the golf fund represent the only acknowledgment received by members of the committee that their time and effort invested in making these tournaments possible are appreciated.

Looking into the future it is entirely within the realm of possibility that our organization might play a match with Charlie David and his gang from Chicago, Local 666, or Walter Strange and his New Yorkers, Local 644. Stranger things have happened. How about it, Charlie and Walt?

As a parting injunction, don't forget that—when better tournaments are played the cameramen will play them.

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### *Technical Products Under Guidance of Jack Marston*

THE Technical Products Company has been manufacturing small precision parts for the studios since the first of the present year. The company recently was reorganized with Jack Marston, for six years superintendent of camera repairs at M-G-M., in charge of the technical department.

The company has made a number of important affiliations with studios and others. Also it is developing a 16 mm. camera designed to enable the professional to do in the narrower film field the same things he does with the 35 mm. camera. This will enable pictures to be photographed with 16 mm. negative instead of first using 35 mm. and then being reduced.

### *Distribute Victor Product*

The wholesale division of the National Theatre Supply Company has acquired exclusive rights to the wholesale distribution of Victor cine-cameras, cine-projectors and Animatophones for the United States.

### Imagine His Indifference

***THOSE who are bewitched or just charmed according to sex or who regardless of sex are both bewitched and charmed by the appealing oratory plus personality of the very young man who on the inside back cover of this magazine speaks with such manifest authority for Eastman Panchromatic and J. E. Brulatour may be pardoned their curiosity as to the identity of the five-months-old Demosthenes.***

***If you get the chance casually ask Eddie Blackburn if he has any idea who it can be. If he maintains an indifferent attitude you may be sure it is no kin of his.***



*Glenn R. Kershner and Commander Donald B. MacMillan aboard ship just prior to sailing for North*

# 666 CHICAGO 666




## *In Focus—In Spots!*

**By the Sassiety Reporter**

SAY, you know this here journalism business is kinda bustin' right in to my private life. Here I am on my vacation, and I gotta lay off from the temporary job I took of gapin' tourist. Also I gotta horn in and tell all youse birds I got a vacation, as I guess anybody gettin' a vacation this here year of depression, especially a cameraman, is news.

Well, I'm up here at Deadwood, South Dakota, which maybe ought to make old Fred Giese, Zimmerman and a couple of the other ducks kinda green. I bust in here real high class like with two big bags, you know, just like all the big shots travel. I could a got along with one grip all right with the glad rags I own, but I filled up the second one with a couple of telephone books just so 's it'd look like I had the collection of Richman suits Phil Gleason and Eddie Morrison got.

Old Bert Bell, all you newsreel grinders know, is the bird what gives me the daily baloney on how to help Standard Oil pay dividends, thanks to that there godam nine miles to the gallon bus I pushes around.

**Rock-a-Bye Baby**

Bert is head cheer leader for this here Black Hills country up here, and so far he's directed me to a lot of swell places where supersensitive and a filter would come in handy, but I can't get the old hombre to direct me to a joint up here where I could filter a couple of good old steins.

Guess I'm a little homesick for the new joint Tony Caputo discovered for the boys down on Michigan Avenue. Bert says these bozos up here in the hills put their giggle water in barrels and then stick the ole barrel in a tree and let the wind sway it to give it the old pre-war kick.

Well, I betcha I'm gonna do a little prospectin' and find one of them barrels, because from what I've heard thar's corn in these here hills. So if I don't bust up for the next meetin' why I'm just still up here bein' rocked by one of them tree aged barrels.

SIX-SIXTY-SIX

### *Paging Mister Ford*

Social Note: Gossip flows into this here department that the former head cameraman of the Daily Nooze, Charlie Ford, has now changed his monicker to Mr. Charles Ford, Editor Universal Newsreel, and you gotta get by a couple of secretaries to chin with the old Eymo expert.

## By NORMAN W. ALLEY

Also since Charlie went off the street to sit at a desk and push buttons the old morale of his lens snoopers is sumpin awful.

Why, the other day I seen Charlie David sneak out to cover the meat parade with a Eymo instead of taking the Akeley, and Jack Barnett is gettin' so's he's havin' a awful time buyin' big enuf hats to fit him because he says he's makin' such good pictures now that they gotta use all of 'em.

Well, ole Charlie David still gets by without press agentin' his stuff, and I guess he still holds the record of all us film foggers.

SIX-SIXTY-SIX

### *Only Few Left*

Wonder what's happened to Norman Alley. All we see of Norm now is what he puts down on this here page. Norm has also drifted into one of these here soft jobs where the old groan box don't wear grooves in a guy's shoulder.

All Norm does now is pose as the "Globe Trotter" for Hearst and spend Sattiday nights stickin' figgers on the old swindle sheet. Eddie Morrison, Tony Caputo, Charlie David, Red Felbinger are about all that's left of the ole school of over and under exposin' what's still sweatin' away draggin' around cameras to glorify the gals up at Oak Street beach in the newsreels.

SIX-SIXTY-SIX

### *A Laff for the Girls*

Bert Bell up here tells me one all about Urban Santone, another of the old 666s who's still workin' for a livin'. Urban was up here last year and went horseback ridin' one day. The way Bert puts it, "Urban went horseback ridin' and got a misfit saddle, got sore and walked home."

SIX-SIXTY-SIX

### *Seen in Minneapolis*

Dashed up to Minneapolis with my dial twister Robertson the other week on the Knights Templar Parade and while shootin' up some of Eastman's celluloid discovered a couple of old timers up there doin' the same thing.

Say, you know, I seen a couple of the old hombres up there what still know how to make pitchers by turnin' a crank instead of pushin' a button. Charlie Bell, Ray and Kress twirl away steady at makin' good movies. Multicolor is their way of tellin' of the story and they still knock 'em dead with the good old silent way.

No sound experts to yell at them boys: "Hey, you can't shoot now. My amplifier has a hum!"

Kress showed me some of his Multicolor samples and they was no slouches. I spose one of these days the newsreels will try color, too, and then more grief for the gang.

SIX-SIXTY-SIX

### *Newsmen Shoot Al—Yes*

The whole gang was out to take in the nags at the American Derby with the six inch lens. David brought out the Akeley and put Barnett up on the roof. Just as everybody finished draggin' up the equipment to the top of the grandstand, old Alphonse Capone blew in to bury his worries watchin' the ponies, so down went the equipment to ketch a couple choice twelve-inch close-ups of Chicago's foremost citizen.

Morrison finally talked Montemuro into linin' up Al in his finder and Lippert and Caputo did likewise. Capone didn't like the idea of the boys featurin' him, and Tony says Al even remarked to him about pointin' his such and such camera at him.

SIX SIXTY SIX

### *Did He Lose 'Em?*

Gossip along the row right now: Urban Santone out in the middle of the Atlantic following Sir Hubert Wilkins' submarine on a sub-chaser and gettin' seasick but gettin' some marvelous shots....Jack Barnett not only dryin' the dishes since becomin' domesticated, but washin' 'em also... Papa Cour keepin' the new offspring Gene, Jr. out of the limelight; so far nobody's even seen a pitcher of him. What you doin', Gene, pullin' a Lindbergh on us?....Charlie David coverin' parades now from great big long wheelbase $5,000 automobiles... Eddie Morrison wonderin' what happened to his pants while down at the Ryder Cup Matches at Columbus ... Phil Gleason going gaga about another gal what knows her baby talk at Columbus also....Tony Caputo and Jerry Altfleish breezin' around in style with the equipment mounted in Jerry's sport coup....Ralph Saunders flashin' the future ball and chain before the boys now—sweet kid, Ralph—wish you luck.

SIX-SIXTY-SIX

### *They Hang Men for Less*

Well, I gotta get on the trail of them tree-rocked barrels again, so see you next month around the Windy City and 98 degrees heat. Har! Har! You poor baboons! I had to sleep under two blankets last night.

# *NOW...*

## *An Even Greater*
## EASTMAN
## *Super-sensitive*

ALREADY the film sensation of the year, Eastman *Super-sensitive* Panchromatic Negative, *Type 2,* now comes with a new, gray base that makes it an even more remarkable medium than before.

Here are the outstanding benefits of this new base: (1) it greatly increases brilliancy; (2) it cuts out all halation; (3) it improves the general photographic quality.

We leave it to you to gauge the importance of this latest Eastman achievement. Test the new gray-backed film. We know you will decide that now, especially, you can't afford to do without Eastman *Super-sensitive.*

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood

# Dirt and Scratches

CONDUCTED BY IRA HOKE

***Jurisdictional Fatigue***

Howard Hurd—What is the hour, Smitty?

Harold Smith—What?

Howard—What is the time? What time is it by the clock?

Harold—What clock?

Howard—By any clock. What time is it by any clock at all? What time of day is it?

Harold—Now?

Howard—Yes, now. What time is it? Is it time to eat, or what?

Harold—All right, let's eat then.

***The Best Talker***

"When I was a little girl," says Peggy, the chorus girl, "I used to go with Tom, Dick or Harry, but now I'm interested only in Jack."

***Race Suicide***

First Cameraman—I see the cops just arrested the undertaker around the corner because he had displayed a sign, "Suicides Buried Free."

Second Cameraman—I fail to see why that was grounds for an arrest.

First Cameraman—Well, you see, the cops said he would be charged with an attempt to exterminate the Scotch nation.

***No Photographic Award***

Anyway, we're glad no member of 659 made those passport photographs Al Gilks and Bob Bronner carry so carefully on their round-the-world cruise.

***Mathematician***

Maury Kains—If a girl in a candy factory has a 28 waist and is 5 feet tall, what does she weigh?

Earle Walker—The answer is candy.

***Brother's G.***

Teacher—What's that noise outside?

Kid—Oh, teacher! Lookit the horse runnin'.

Teacher—Johnnie, you forgot your G.

Kid—Oh, gee! Lookit the horse runnin'.

***Certain Cure***

Assistant Cameraman—Keeper, can a wart be cured by burying a dead cat at midnight?

Zoo Keeper—Sure, if the wart is on the cat.

***Exclusive***

Over at the Studio Drivers' Local several of the boys were discussing which type of car they preferred to drive.

"Well," said Bill, "I like to drive a limousine because the glass partition gives me a rest from a lot of dumb conversation."

***Georgie Himself***

Stage Manager—Who broke that high trapeze?

Star Acrobat—I did, boss, with my little acts.

***Not in the Act***

"Ha, ha, me proud maiden," snarled Noah Beery, the heavy, "I can see through your subterfuge."

Polly Moran—Well, that isn't so strange; it's only thin silk.

***Double Negative***

Assistant—Say, are you an atheist?

Loader—No, I have no religion at all.

***Oh, My Gosh!***

Suspicious Cameraman (to his wife)—Who called this afternoon?

Mable—Only Aunt Mamie.

Him—Well, she left her pipe.

***Clothes Make the Man***

First Actress—Let's throw a real party.

Second Actress—Who'll furnish the men?

First Actress—The wardrobe department, of course.

***These Hard Times***

Prospective Actor—I don't suppose you don't know of nobody that don't want to hire nobody to do nothing, don't you?

Casting Director—Yes, I don't.

***Heartbreaker***

Assistant Cameraman (looking for a break)—Can I take you to the Zoo?

Sweet Little Chorus Girl—No. If they want me they'll come after me.

***Can You Imagine?***

Him—What do you drink?

Her—I've often wondered, too.

***Highway Scenery***

Out on Venice Boulevard some wit with a piece of blue chalk has altered a famous cigarette sign to read:

"For that tired feeling—go to bed."

***Great American Desert***

A drunk stopped Officer Kelly on the boulevard the other evening and asked:

"Shay, officher, where am I at?"

"Corner of Cahuenga and Selma," Kelly answered.

The Drunk—"Aw, cut the details. What town is it?"

***Oh, My Dear!***

Cop—You're arrested for not having a red light on the rear of your auto.

Actress—Sir! I'm not that kind of a girl.

***Air Minded***

Chorine—You know, I like music when it isn't over my head.

Assistant Cameraman (trying to make conversation)—Say, that's just the way I feel about sea gulls.

***A Far Cry***

The difference between back home on the farm and Hollywood is that between a Saturday night bath and a Sunday morning Turkish bath.

***Nature Faker***

"This is heaven's bliss that I taste," murmured her lover, as he pressed his lips to her cheek.

"You're wrong, buddy," said the fair maiden, "it's Max Factor's No. 6, Brunette."

***Regular Squirrel***

She—You must find back stage work very confining.

Deck Hand—Oh, I manage to get exercise by running up the curtains.

***Mathematical Problem***

Once upon a time there were two Scotchmen.

The joke columns are full of them now.

***No Labor Shortage***

Lady (to cop on Hollywood boulevard)—Stop that man, officer, he's a bootlegger.

Cop—Don't get excited, lady. There will be another one along in a minute.

***Shocking***

Charlie, the electrician, says there is nothing strange about these actresses being live wires. They carry practically no insulation.

***Trade Secret***

Mac Tavish—I just received some photos of my uncle back in Scotland.

Mac Laughlin—How do they look?

Mac Tavish—I don't know; I have not developed them yet.

## *Indian and Eastern Films for Non-European Houses*

Commercial Attache Samuel H. Day of Johannesburg reports that plans have been completed for the establishment in South Africa of a chain of motion picture theatres for the entertainment of Asiatic and colored communities. Films are to be procured partly from the East, especially those produced in India with Indian actors.

The promoters plan to erect a modern theatre in Durban seating 1,500. They state they will then open and equip non-European theatres at Johannesburg, Pretoria and throughout the Transvaal. The company is capitalized at $125,000.

# Cream o' th' Stills



*Here's where you may enjoy supper under the sycamores, or luncheon either, if you don't care to wait for the sun to approach the horizon. The background is a bit of Santa Monica Canyon, with a fireplace for the coffee pot and settees for the diners. Ralph E. Yarger picked the spot.*

# Cream o' th' Stills



*A multiple example of the joshua tree, ancient branch of the yucca family, making a better photograph than a place to sit, according to Les Rowley, returning from Antelope Valley.*



*After the storm and while the clouds still show signs of anger, Harry Parsons exposes this photograph from the summit of the Ridge Route, north of Los Angeles.*

# Cream o' th' Stills



*This is a pinhole picture, photographed by Robert S. Crandall without the benefit of a lens. In the center of the extreme background is Mount Wilson, one of the larger hills overlooking Los Angeles.*



*For this subject taken at Bel Air, between Hollywood and the sea, by Rex Curtis, the Fox Company gave the award of best studio still of the month of April.*

# Cream o' th' Stills



*Tampa Bay is before us in this charming sketch from the camera of William A. Fraker.*

# Would Aid in Spectrum Analysis

## Technician Devises Direct Vision Spectroscope as a Beginning Toward Measurement of Photographic Quality of Light

**By ERNST KEIL**

THE study of light plays so important a part in the art and science of cinematography that every one connected with it—particularly those at the technical end—should have at least a rudimentary knowledge of spectroscopy, i. e., the science of analyzing light, breaking it up into its component wavelengths, and the instruments used for that purpose.

Although the purely scientific aspects of the study of light are fascinating beyond words, for sheer beauty and grandeur it stands without a rival. Who has not experienced the keenest joy while observing that bright band of brilliant colors mysteriously produced when a beam of sunlight passes through a glass prism?

It was the late A. A. Michelson, research associate at the Mount Wilson Observatory, who during a lecture on the study of light made the following statement:

"This to my mind is one of the most fascinating not only of the departments of science but of human knowledge. It a poet could at the same time be a physicist he might convey to others the pleasure, the satisfaction, almost reverence, which the subject inspires.

"The esthetic side of the subject is, I confess, by no means the least attractive to me * * * and I hope the day may be near when a Ruskin will be found equal to the description of the beauties of coloring, the exquisite gradations of light and shade, and the intricate wonders of symmetrical forms and combinations of forms which are encountered at every turn."

### Color Absorption

To enable those eager to enjoy some of the delightful phenomena encountered in pursuance of the simpler forms of spectrum analysis, the modest little direct-vision spectroscope here pictured and described has been designed. Anyone mechanically inclined will find little or no difficulty in making one for himself.

Although the instrument may be adapted to a great variety of uses, such for instance as research work in connection with color photography, color comparison, study of the color correction of lenses, etc., in the form presented here it is primarily intended for the visual observation of that mysterious, uncanny phenomena known as color-absorption.

A verbal picture is a rather meager and dry thing when it comes to explaining, for instance, the action of a filter of a certain color when placed in the path of a beam of light. How much more vivid and lifelike becomes the phenomena when we can "take it in" with our eyes and observe its splendor! And our little instrument provides one feature not found in any other direct-vision spectroscope so far as is known to the writer.

It has been designed to allow the formation of two different spectra simultaneously—one *above* the other—thus affording a chance for *visual comparison.*

A simple arrangement has been provided which permits the placing of any filter in the beam coming from a source of light in such a way that half of the light passes through the slit of the instrument unobstructed, while the other half has to pass through the filter.

Thus two spectra are formed and seen in the instrument, located *one above the other.* The lower of the two is the spectrum of the source of light under investigation "as is," while the upper one shows the spectrum of the same beam of light after its passage through the filter.

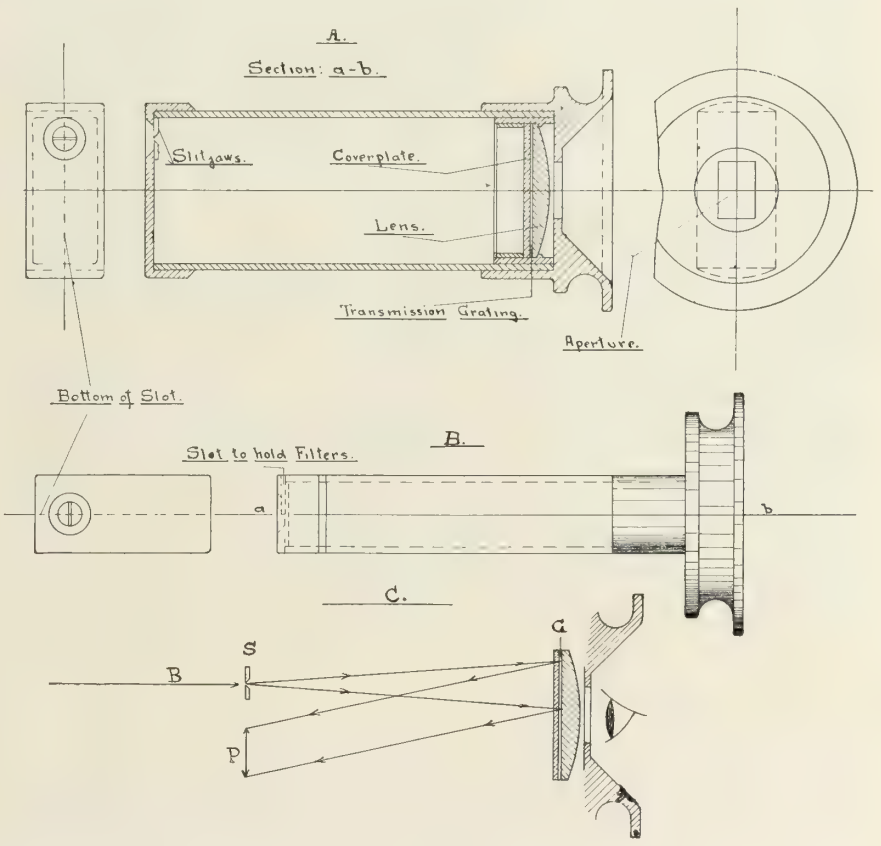
For instance, let us place a K3 filter in the spectroscope and allow a beam of sunlight to enter. What we observe is a normal solar spectrum and right above it a spectrum with a certain portion of the blue missing, the part which the filter has mysteriously eaten up, destroyed, eliminated or absorbed, if you please. Thus the instrument not only enables us to see which color or wavelength has been absorbed, but exactly how much of it.

### Symphony in Colors

Gelatin filters, unmounted, are very reasonably priced. Get a set as complete as you wish or can afford, secure the spectroscope in a position where it will show a brilliant solar spectrum. Then, with your eye close to the instrument, drop one filter after another into the groove provided for them and you will witness a symphony in colors so delicate and vivacious that you will never forget.

And every new source of light so investigated will reveal to your delighted eye undreamed of color patterns, chromatic scales of superb delicacy and modulation, of contrasts gorgeous and profound.

And now a short description of the new spectroscope itself. A piece of rectangular brass tubing has attached to one end a slit as shown in the drawing. The other end carries the eye-piece which consists of two separate parts, i. e., the eyecup which,



like the slitholder, fits over the outside of the brass tube; it has a rectangular aperture for observing.

The second part, which fits inside of the tube, comprises the optical system and consists of a plano-convex lens of about 2¼ inch focal length, a transmission grating which is placed against the plane side of the lens and protected with a piece of plane parallel glass.

For the latter a piece of microscope slide will do very nicely. The mounting for lens and grating should have a "sliding fit" inside the tube because the lens will have to be focused on the edge of the slit jaws.

The slot which is to hold the filters is, as shown in the drawing, cut across the entire width of the slit-mounting and to about half the height of the slit. Figs. A and B give a general idea of the spectroscope and details of construction. In diagram C (S) is the slit through which a beam of light (B) enters, strikes the grating (G) and is reflected to (P), where the spectrum is formed, i. e., in the focal plane of the lens.

The placing of the slit way to one side has several important advantages for this type of spectroscope. In using a grating two spectra are formed, one on each side of the slit, and if the slit is located in the center of the tube both spectra are in the field of vision, although only one is needed.

This second, unnecessary spectrum is in most direct vision spectroscopes an object of distraction and annoyance. However, with the slit as close as possible to the one side, the spectrum, normally formed on that side, does not appear in the field of vision at all.

It is crowded against the wall, normal to the plane of dispersion, and hardly noticeable. The extra space gained on the other side of the slit allows formation of a spectrum in a most favorable position for observation and permits of greater magnification, all very desirable features.

And last but by no means least, the slit itself is not in the field of vision during observation.

The eye-cup should be made as large as possible so that it can be brought very close to the eye. Holding out stray light at this end of the instrument enhances good and pleasing observation enormously.

Although most any kind of transmission grating will do, my choice is one with about 15,000 lines per inch with most of the light concentrated in the first order. The brilliancy and delicately modulated colors produced with such an outfit simply beggar description.

In concluding it may be stated that the instrument described in this article may successfully be modified to meet various conditions and needs in the study of light and it is hoped that some one will succeed in applying it—in modified form—to the direct measurement of the *photographic quality* of that thing called light.



*Scene from one of the civil war pictures made in 1913 by Kalem. It was photographed by George K. Hollister senior with a camera mounted parallel to his motion picture equipment and shot simultaneously. Just for the record it may be stated here that Kalem was the first producing organization to recognize the importance of stills and to accord real attention to their photographic and dramatic quality. Credit for this pioneering is largely due to the combined work of Bill (Kalem) Wright of the sales force of the company and Hollister, who for many years was chief of the Kalem camera forces*

## *Meyers F:1.5 15mm. Lens Has Speed and Wide Angle*

WHEN used in conjunction with the new fast film Hugo Meyer's Kino Plasmat f:1.5 15mm. lens combines even more speed with wide angle properties. With this film and lens it should be simple to shoot all sorts of indoor and outdoor scenes, even under poor light conditions, a company statement declares.

In its corrections and optical construction this lens has been corrected for the primary colors of the spectrum, affording a true-to-life rendition of the subject. The corrections of this particular lens afford extremely sharp definition even when wide open.

Its unique combination of extreme speed and wide angle properties will enable the cinematographer to take indoor shots of objects comprising a wide field of view at extraordinary close range. It should prove ideal for cramped interiors and for extended views. This lens takes in approximately 60 per cent wider field than the one-inch lens.

In addition to the Plasmat's improved depth of focus the extreme short focus of this 15mm. lens assures sharp definition.

The lens is in a focusing mount calibrated from 1½ feet to infinity. It is suitable for work under all conditions, indoors or outdoors. In brightest sunlight it can be used at the smaller stops with satisfaction assured. The speed of the lens is sufficiently high to permit the use of a 5X filter.

## *111 Miles of 16mm. Film Go Through School Projector*

ONE hundred and eleven miles of 16 mm. movie film have passed through one Filmo projector in the Aliquippa (Pa.) high school in the last two school years.

While this is not set forth as a school projection record, it is interesting to note that schools are keeping accurate count of their film activities.

It is estimated the approximate time required for showing the 111 miles of film was 600 hours, and that over 23,000,000 single frames were projected in that time.

For the year 1929-30 films were shown totaling 263,000 feet, or about 50 miles. During the past year 107 different films were used with a total of 324,500 feet, or 61 miles approximately.

The Aliquippa high school has only ten reels of film in its own library, but it makes good use of them and also is a generous user of free films.

Films are used in the geography, science, industrial history and health classes of the high school. Also during the last two football seasons slow motion pictures have been taken of some of the early games, and the films have been used to show the players their faults.

# Evidence

of the motion picture industry's consistent confidence in Laco incandescent lighting equipment is expressed in orders received by LAKIN CORPORATION during July from a number of the industry's most prominent producers.

¶ Warner Brothers-First National studios purchased 160 18″ and 10 36″ LACO Sun Spots.

¶ Cinema Studio Supply Corporation placed orders for 15 36″, 150 24″ and 100 18″ LACO Sun Spots, 54 advanced type LACO Smooth Lites, 52 LACO Rifle Spots, 25 LACO Strip Lites, 11 LACO Location Boards and 1000 LACO Spill Lite Controls.

¶ Ralph Like purchased two LACO improved Carbon Break boards and 10 LACO Rifle Spots.

¶ Orders were received from Radio Pictures Corporation for eight LACO Carbon Break location boards.

¶ United Artists studios purchased 25 24″ LACO Sun Spots, 10 LACO Rifle Spots, one LACO Remote Control board and two LACO Manual Carbon Break boards.

*LAKIN CORPORATION herewith expresses appreciation to these concerns, as well as to all other motion picture producers, whose faith and confidence in Laco lighting equipment has gained for it an enviable reputation for dependability in the motion picture industry.*

---

*"If it's NOT a Laco it's NOT Silent!"*

---

## LAKIN CORPORATION

1707 Naud Street Los Angeles, California CApitol 14118



*House built in Rhyolite in 1905 by Bartender Kelly with 22,000 green and brown bottles.*



*Emporium in Rhyolite, Nev., at edge of Death V was built in 1906, but town has dropped to pieces arou*



*Gallows frame of Ophir Mine in Virginia City.*

# *Lancaster Makes Reel of Ghost Towns and Wins Adventure Series Contr*

HERE is a story written around a news weekly cameraman who found himself temporarily separated from a pay roll. Snugly stowed away was a bank roll. He knew, of course, if a pay roll did not within a reasonable period again take him under its sheltering wings it was only a question of time before the bank roll would be taking flight.

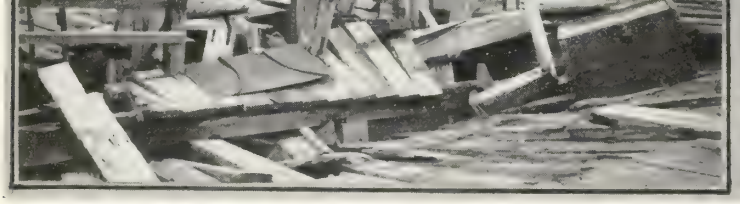
George J. Lancaster, member of the International Photographers, a quick thinker and as resourceful as news weekly cameramen are trained to be, cut a slice from that bank roll and started north. He was convinced he knew places where he could set up his camera and bring to the screen a story that would interest the world.

It would be a page out of the past and the comparatively near past—one that in the course of its making barely would span the three-score years and ten of the average allotted life. It would renew to memory one of the most picturesque phases of American history and the early days of some of the nation's most noted men. The forego the background of the single reel "Nevada's Ghost Towns," now being on the screens of the country. Elmer on supervised its preparation for rele one of the Vagabond Adventure Series ther and most important to Photog Lancaster, a contract was offered an executed under which the former news ly man is now working on a series venture stories.

As the maker of "Nevada's Ghost T most truly says, phantom cities inde Virginia City, Silver City, Rawhide, lite and Aurora. At the height of the duction the population exceeded 30,000

**Great Was Virginia City**

Let us consider one of these towns ginia City, situated at an elevation o feet on the eastern slope of Mount Da and the home of the Comstock mines. property, named for a miner who got tically nothing for his discovery, dis in gold over $900,000,000 alone. It



*Close-up of collapsed framework over shaft of Ophir, whence have issued many millions in gold ore.*



*Silver City, Nev., with elevation of 8728 feet, was peak in 1879. Structure at left of bridge is Masonic Te*



*ick's Church in Virginia City, now unused, built by oh W. Mackay, and ruins of Wells-Fargo Building.*



*Charley Ching, 72 years old, in front of his City Cafe, only restaurant in Virginia City, sole survivor of 3000 of his countrymen.*

e fortunes of John W. Mackay, Fair, and William M. Stewart. The om the mines of the district made he admission of Nevada as a state, votes for the passage of the thir- nendment, freeing the slaves.

of the fact that Virginia City was with institutions designed to con- the comfort and education of a municipality, its population in dwindled to 2244 inhabitants. Ten er there were but 1200 uncovered sus takers, and in 1930 but 588 re- It will be noted in each of the ades the population slipped prac- per cent.

Virginia City's chief claims to en- me will be that it was here the bility of Samuel L. Clemens first nized; that it was in the columns rginia City Territorial Enterprise ared the signature of Mark Twain, become the most famous nom de literary history.

in Aurora, Clemens was having dding as a miner. For the first is more than a quarter of a cen- life the former printer and pilot g difficulty in making a living. In time, and he had much, he had some letters to the Enterprise osh." Editor Joe Goodman, hunting for a reporter, was attracted by the introduction made by the miner to a burlesque Fourth of July speech:

"I was sired by the Great American Eagle and foaled by a continental dam."

"Send for him," said Goodman, "and offer him $25 a week."

### When Twain Tramped

Albert Bigelow Paine in his biography of Twain (Harper & Brothers, 1912), tells how after much consideration the miner accepted, putting behind him his dreams of wealth from the ground—or some of them.

"It was the afternoon of a hot, dusty August day when a worn, travel-stained pilgrim drifted laggingly into the office of the Enterprise," Paine tells us, "and, loosening a heavy roll of blankets from his shoulders, dropped wearily into a chair. He wore a rusty slouch hat, no coat, a faded blue flannel shirt, a navy revolver; his trousers were hanging on his boottops.

"A tangle of reddish brown hair fell on his shoulders, and a mass of tawny beard, dingy with alkali dust, dropped half way to his waist."

The young man who but a couple of years before had been known among the Mississippi pilots as most meticulous in his dress and appearance had tramped the 130 miles between Aurora and Virginia City. He had



*Fred Walker, prospector, only inhabitant of Aurora, Nev., still confident.*



*in Virginia City as it was April 18, the present owing 18-inch snowstorm. Photographer Lancaster in foreground.*



*Street scene in Aurora showing at right structure that originally was county court house until survey showed town was in Nevada.*

been in the West but a year, having arrived in August, 1861, as secretary without salary to his brother, secretary of the territorial government.

**A Near Duel**

He was to remain on the paper twenty-one months, leaving suddenly for San Francisco in order to escape imprisonment for dueling. The combat had not taken place, but it was enough that it nearly had. Just why it didn't is a Mark Twain story in itself.

When Clemens was sent to Carson City the winter of 1862-3 as legislative correspondent the writer then chose as a signature the nom de plume used by the late Captain Isaiah Sellers, "Mark Twain." It was first used by Clemens February 3, 1863.

It was while on the Enterprise that Twain kiddingly suggested to John W. Mackay that they trade businesses and the man who later was to be one of the nation's wealthiest men declined, saying he couldn't trade as his business was not worth as much as Twain's, that he never had swindled anybody and didn't propose to begin then.

It was to Virginia City that the humorist Artemus Ward came to deliver a couple of lectures and remained for three weeks, giving and being entertained at daily farewell dinners to and by the Enterprise gang.

The great artery of Virginia City was C street. As it stands today it is desolate. Brick structures have crumpled. Portions of the Wells-Fargo building walls still stand. No longer is there a hotel.

The City Cafe is the only surviving restaurant. Charlie Ching, last of three thousand Chinese, and who went to the town in 1876, greeted the photographer with a broad smile. "Plenty peoples make camera click," he said. "By and by Vi'ginia lity come back."

Six miles to the south, down the Ophir grade, in plain view of Mount Davidson, on the fringe of Carson Sink and the Humboldt desert, lies Silver City. Like Virginia City it also is toppling and deserted.

**County Seat to Gambling**

From here Lancaster plowed his way through snow washboard roads to Aurora. At one time in the early days it was thought Aurora was in California, so the Esmeralda was made the county seat.

Later it was found the Nevada line extended farther to the west, to Bodie. The county office was moved and the Esmeralda became a famous hotel, with all western accessories.

Everywhere one may see evidences of the prosperity that once was this city's. Buildings were meant to be permanent. The streets were broad, with sewers well laid. But the gold petered out, and so did the population until only one survives, hoping and prospecting, that another bonanza will bring back the balmy days.

Farther to the south, on the fringe of Death Valley, is Rhyolite. The largest of the buildings is the three-story cut-stone Overbury building.



*George J. Lancaster*

The roof has given way to the ravages of time, the floors have fallen through to the basement.

A saloon man named Kelly built a house out of 22,000 brown and green bottles. Each bottle laid in mortar of adobe stands in perfect alignment, bottom out. It has been preserved by Paramount Pictures and the Beatty Improvement Association as a historical monument.

"Old mine shafts and tunnels mark the spots where sweat and brawn once dripped and dug gold," says Lancaster in a note regarding his trip. He closes by quoting a remark ascribed to Mackay:

"There is one very important point regarding mining, and that is the point of a pick."

---

### *Mitchell Camera Company Is West Coast Agent for Bausch and Lomb Raytar*

BAUSCH & LOMB Optical Company announces the appointment of the Mitchell Camera Corporation, Hollywood, as agents in California for the distribution of its new Raytar motion picture lens. A stock of lenses is carried on the west coast and orders can be filled promptly.

Readiness of the complete line of Raytar Lenses for distribution is the result of two years' work spent in submitting this lens to every conceivable test involving conditions and requirements much more exacting than it will be called upon to meet in the studio.

Sharp definition and positive focus are outstanding characteristics of the Raytar. When the cameraman moves the lens to the proper plane, the image snaps sharply into focus and a slight adjustment in either direction throws it decidedly out of focus. Thus all uncertainty is removed.

This lens is offered on the basis of having been fully tried, tested and corrected. It is declared to perform equally well with arc or incandescent illumination, with orthochromatic, panchromatic or high speed film, and it will take equally sharp pictures of any color or color combinations.

Experiments and research work for the best possible glass for the Raytar were started over three years ago. Then for a three year period the glass decided upon was subjected to severe tests for weathering qualities. As a result, this lens is offered with the assurance the glass will not tarnish or discolor.

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### *Even German Silents More Popular Than Stage Houses*

From the statistics prepared by the German Institut für Konjunkturforschung it appears that during the last years of the silent film era, from 1924 to 1928, approximately 130,000,000 marks new capital were invested in the German cinema industry.

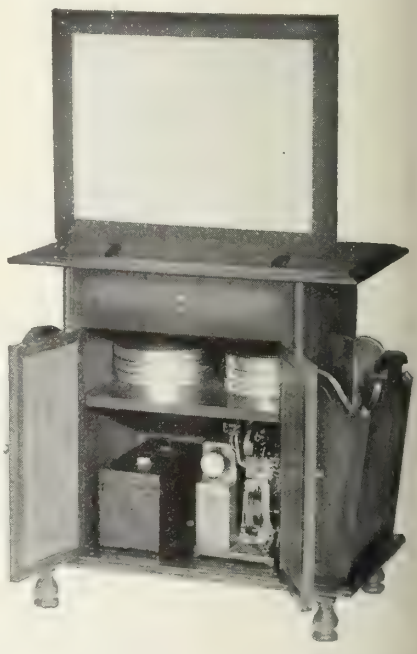
During the same period the capital applied for the construction or extension of legitimate theatres by municipalities and provinces was 40,000,000 marks, or less than one-third of the amount spent on motion picture houses, and this despite a more favorable treatment of the former insofar as entertainment tax is concerned.

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### *Junior Movie Cabinet*

The Junior Movie Cabinet, a product of the National-All-Movie Sales Company, is designed to store camera, projectors, reels of film, and accessories.

A 14 by 19-inch screen is attached to the back of the cabinet. When



projecting pictures it is removed and placed on a chair or table, while the projector is operated from the top of the cabinet.

The apparatus is strongly built and finished in walnut with side compartments for magazines, etc.

### *Major Treatt Will Make Feature and 13 Shorts In the Sudanese Jungles*

FOLLOWING negotiations with Multicolor Major C. Court Treatt, African explorer and hunter and producer of motion pictures with native Africans, will soon go to the Sudan to make in color a drama around the Dinkas, a tribe of swamp living giants. The title will be "The Fight to Live." With the feature will be thirteen short subjects.

The major is one of the few white men who have established friendly contacts with the Dinkas. Also as a result of his long experience in the Dark Continent and his standing in British governmental circles he has permission from the authorities to enter territories inhabited by the Dinkas and other lesser known tribes. Through his fellowship in the Royal Geographical Society the major also has the advantage that accrues to that affiliation.

The Dinkas are described as among the most colorful of the tribes living in the swamps of the upper Nile. Their average height is 6 feet 8 inches. This will be the first time they have been photographed by a motion picture camera.

Major Treatt's last picture was "Stampede," made in the Sudan with Arabs in the principal and minor roles, and released as a silent subject in England. In a survey of the best box office subjects of 1930 in Great Britain "Stampede" was among the three listed, the two others being in sound. The major is the author of a book of travel, "Out of the Beaten Track."

### *German Author and Censor Get Together on Standards*

AT the initiative of the Protective Union of German Authors the film censors have formed an organization which has sent the following official declaration to the press:

"In order to put an end to the inconveniences of film censorship, some of the members of the Berlin censorship board and of the superior censorship board have created a special section at the Protective Union of German Authors for the collection of material which will be examined in the course of periodical meetings. An appropriate suggestion for the improvement of the film law will then be made by our organization, which will by all means in its power endeavor to have this suggestion adopted and put into force."



*Specimen 80-inch Dinka photographed by Major Treatt in characteristic swampy tribal habitat*

### *Spanish Exhibitors See Hope*

For some considerable time the theatres and cinemas in Spain have made applications to the Government for a reduction of the taxes which fall so heavily on their profits.

The advent of the new government has given the directors courage to make a new demand to the financial minister for the complete suppression of the taxes. The ministry has replied that if a detailed report is submitted the matter will be given careful consideration.


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*Portable recording amplifier of the Canady recording system, the invention of Don Canady*

### *Don Canady of Cleveland Invents Recording System*

DON Canady of Cleveland in the inventing and designing of the Canady Recorder has made useful application of knowledge gained by 22 years experience in the projection and radio engineering field and, more recently, with the technical side of sound pictures. He is a member of the Institute of Radio Engineers and the Society of Motin Picture Engineers.

Through the middle west Canady is known because of his developments in motion picture equipment. Among these are the Canady automatic volume control for sound picture work, the Wonderphone sound reproducers for film and disc and highly improved silent camera movement for sound work.

As early as 1916 Canady perfected and built the first 50 Peerless arc lamp controls which later became the McCauley arc lamp control and is now a part of the General Theatre Corporation's list. He was among the first to receive a commercial wireless operator's license, first class, from the government under the act of 1912.

As cameraman the inventor was chief for Argus Enterprises and Bradley Feature Productions. He served as cameraman for the Committee on Public Information for the Government during the war.

His practical experience in projection and sound work covers a long period. He is now a member of Local 666 of Chicago, having formerly been a member of the New York local.

Canady is maintaining offices at 714 Leader Building, Cleveland, under the firm name of Canady Recording Equipment Company.

### *Western Films in East*

The entertaining capacity of Dehra Dun, Calcutta, India, as regards talkers was recently doubled when the Pantheon, equipped with American apparatus, opened in competition with the Orient.




# It Took Two Years . . .

BEFORE Bausch & Lomb was willing to announce the Raytar Motion Picture Lens its superiority had to be proved by every conceivable laboratory test. Now, tried and tested for two years, it is offered to the cinematographer, backed by the full guarantee of this company as to quality and performance.

*No lens now on the market equals the Raytar in the even definition that it produces over the entire picture area.* Sharp definition is obtained quickly and easily as a result of its positive focus. The lens is easily focused because the image snaps up sharp and clear when it is in exact focus. It is fully corrected for all motion picture photography under all types of illumination and with any film. The glass will not tarnish or discolor.

Raytar lenses make better pictures. Try them. A request will bring literature and prices.

BAUSCH & LOMB OPTICAL COMPANY

682 St. Paul Street Rochester, N. Y.

# Cream o' th' Stills



*Henry E. Polak brings home this tumbling reminiscence of a location in Yellowstone Park.*

# Cream o' th' Stills



*While at Big Pine in the high Sierras Robert Tobey recorded the film's reaction to exposure to snow in high altitude in late afternoon.*



*A little later by the clock, at sundown on another day probably, E. A. Schoenbaum, from June Lake Lodge, in the same range, takes this picture of Gull Lake.*

# Cream o' th' Stills



*Demonstrating that directors, too, sometimes are adept in the photographic field, Edward Laemmle shows this picture made by him a decade ago of a native habitation in the interior of far-off Dutch Borneo.*



*And here back in California, on the Seventeen Mile Drive along the coast of Monterey, W. J. Van Rossem makes a record of the surf smashing in over the rocks.*

# Cream o' th' Stills



*Loyal Himes catches old Winter at Lake Tahoe—with the sun shining through the trees during a lull in the storm.*

# Cooling System Important Factor in New Eastman 16mm. Projector

THE Kodascope Model K, a projector claimed to give a quality of projection surpassing anything previously seen in the 16mm. field and with a cooling system so efficient that even after hours of running the lamp house is barely warm to the touch, makes its appearance before the home movie public this month.

The projector appears as a companion machine to the Cine-Kodak Model K, the newest Eastman motion picture camera. Simplicity of operation is likewise an outstanding element in the new Kodascope, with operating controls grouped on a panel and with most of the important bearings oiled from a central point.

The secret of the screen brilliance produced by the Model K is said to lie in a new and improved optical system. The illumination, provided by a special 260-watt lamp, is direct rather than by reflection, and the available light is further conserved by light-trapping of the lamp house in a way permitting but a minimum of stray light to leak into the room during projection.

The latter feature adds to the darkness of the room—a condition especially valuable in Kodacolor projection —as well as adding to the amount of light reaching the screen.

**Hooking In Room Light**

An attachment for plugging-in a floor lamp or a table lamp to the projector so that the room light goes on when the projector is turned off is an innovation of the "K," an innovation designed to eliminate fumbling around in the dark at the end of a reel and to assure that the room becomes dark promptly when the picture starts. The ammeter, which is standard equipment on the new projector, is indirectly illuminated, like the instrument board of an automobile.

The motor rewinds the film at high speed. Another unique feature is a rewind release and brake that assures solid winding of the film on the reel.

The new device is supplied with a two-inch lens for maximum black and white brilliancy. Lenses of various focal lengths for both Kodacolor and black and white pictures are available as extra equipment. They are instantly interchangeable with the regular lens.

The lamp can be replaced and the optical parts can be cleaned very simply by opening a hinged door to the lamp house. The design of the reel arm prevents the driving belts from leaving the pulleys when the arms are folded down. The latter feature contributes to the freedom from adjustment with which the projector can be put into use.

## *Miller Company Now Adds the Fold-O-Flector Junior*

THE Miller Company of Meriden, Conn., maker of the large Fold-O-Flectors for the Mazda Photoflash lamp, has now produced the Fold-O-Flector Junior.

The device runs on the same principle as the larger, but it holds from one to three lamps, being somewhat oblong in shape, and the two lamps clipped in at the ends are set off by contact with the central lamp. It is light in weight, and both reflector and battery can be carried in the pocket. The reflector folds up to a small triangle, yet opens out to good size.

In short, it is handier than the single bulb reflectors as it can be carried in the pocket. The larger device primarily is for professionals and the Junior for amateurs, though they are interchangeable.

## *Sound Unit for Ingram*

RCA Photophone, Inc., is shipping one of its Standard news reel recording trucks to the Gainsborough Pictures, Ltd., studios in London. Its first assignment will be with the Rex Ingram unit for the recording of exteriors in Africa which are to be included in a production now being made under Ingram's direction.


Dorothy Mackaill
and
Don Cook
in
"Party Husband"
a First National Picture

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Max Factor's Theatrical Make-up for the Stage

# *Looking In on Just a Few New Ones*

By GEORGE BLAISDELL

## THE SMILING LIEUTENANT

WELL, when much of your story and music and all of your directors are of German origin and your star is a hundred per cent French in the small part of him which is not international, what would you expect but a continental result? Paramount's "The Smiling Lieutenant," with Lubitsch directing and Chevalier starring, is a European production in the showman's sense.



George Folsey

It is sexy, extremely so, as it must have been meant to be. In Europe and South America and everywhere in the world where it is assumed amusement seekers are adults whose morals need no more protection than the owners personally see fit to throw around them the production will be welcomed with glee.

The picture is not slated to be exactly a frost in the United States, either. At the Carthay Circle in Los Angeles on about the tenth day of its showing and at the beginning of the fifth week of unrelieved high temperature—a month when the booster's much-vaunted blanket had given way at night to the bare sheet or less—the big house was packed to the last seat. If you don't think that situation on a hot July night means something in any city in any land talk to any showman you may happen to know. He'll tell you.

Let's get down to the genesis of the thing. The story was evolved by Ernest Vajda and Samson Raphaelson out of Leopold Jacobson and Felix Dormann's "The Waltz Dream" and Hans Muller's novel "Nux der Prinzgemahl," with lyrics and music by Oscar Straus and Clifford Grey. Singularly enough, that old stuff about too many cooks is shown to be well founded because it happens to be the exception that proves the rule.

Chevalier as always is just Chevalier. According to the vehicle on which he rides is he greater than ordinary or just ordinarily good. As we see him here he is unusual entertainment for the men in the house. And what he is to the women as judged by appearances on the night in question is just nobody's business, if we may be permitted the use of that expression.

The title well might have been "What a Kisser!" Perhaps "Ma" Kennedy, could she be induced to bend her experienced gaze on the Apollo-like figure of the gallant lieutenant, might be inclined to withdraw without right of appeal that world famous citation of "What a Man!" and rebestow it.

Sharing the honors with Chevalier and the director is among others Miriam Hopkins. She walks away with the part of the lachrymose princess, the one who loves much and yet knows not just how to translate that regard to the knowledge of the loved—that is, you understand, to the point of reciprocation—but she does learn later.

Claudette Colbert has a difficult part as the leader of the woman's orchestra who on sight of the lieutenant throws herself into his arms. To those who see this competent actress as she was, for instance, in "The Lady Lies," her work in this picture will seem something markedly different. In the last named she was a vital factor in the success of the production. Here, somehow, in spite of her enthusiasm and effort and unquestioned skill and versatility, the character and the personality of the player seem things apart.

George Barbier as the king of the smaller kingdom, who with his daughter visits the Emperor of Austria, is in the spirit of his part every moment. He makes an individual hit.

The production is elaborately staged. If the set call for the interior of a royal palace what we see looks as if it might well be. It was photographed in New York by George Folsey and his crew of eastern camera sharps.

The entire program of the Carthay was noteworthy. Pete Smith, just to demonstrate his first effort in synchronizing vocally any casual motion picture was not a flash in the pan, tries his voice and his pen again—and scores a hit, again. This time he talks about dogs—whippets, to be exact. Georgie Stoll and his all-around band do their unusual and novel bits, one of the best of which is "The Family Album." Then, too, there is a single reel scenic photographed by Carl Berger showing us the nation's capital from the air and from the ground.

## CAIN AND ARTEM

THE notable thing about Amkino's "Cain and Artem," shown at the Filmarte the first half of July, is the character of Cain the Jew. Regardless of how Maxim Gorky may have conceived this appealing character he is as we see him in the picture a cross between the Gandhi of today and the Christ of old.

Displaying undoubted courage of the physical as well as the moral kind Cain as we see him possesses the nonresistive characteristics of Gandhi combined with the vision and humanity but lacking the aggressiveness of Christ. The delineation of the attributes of Cain is even more striking in its impressiveness by reason of the brutality of Artem, the champion strong man of the Volga longshoremen.

The regeneration of the dangerously wounded brute through the ministrations of the Jew, which take the form of cultural as well as physical, will be followed with deep interest by the more serious minded. The period is prerevolutionary, prewar even, and it is in the squalid quarters of Cain that the slowly recuperating Artem listens to discussions and reads books having to do with the betterment of mankind as it especially affects the Russians.

There are two other principals, the wife in love with Artem and the much older husband of the deserting woman. The latter is silent, morose when out of the company of Artem, with the husband seeking riddance of his rival through resort to nearly accomplished murder.

Emil Call is the Jew, Nikolai Simonov is Artem. Elena Georgorova is the wife and George Uvarof is the husband.

The theme of the scenarist-director, F. P. Petrov-Bytov, is life as it was known in the lowlier levels in Russia in the days of the former regime. The photography, by Nikolai Ushakov, is striking, but the cutter has in too many instances dealt not in lengths of feet but rather of inches which in combination with the interminable dissolves in and out of backgrounds leaves the observer at times if not dizzy at least bewildered.

The picture is silent, with English titles, a welcome relief to the follower of foreign pictures handicapped by unacquaintance with the language in which they may be recorded.

With use of innumerable types the picture takes on the added phase of an educational subject.

## A FREE SOUL

First cameraman, William Daniels; second cameraman, Al. Lane; assistants, William Riley, Nelson McEdwards; stills, Milton Brown.

SINCE the beginning of pictures one of the quickest means of attaining the indignity of "the face on the cutting room floor" has been to outpoint or submerge the reputed star of the picture. Especially did this hold true in the case of those men or women, and especially women who stood well up front—who had a jerk, so to speak, with one of the bow-wows. As to the size of the pull that might be exercised by Norma Shearer should she see fit really to put it into play there hardly will be any denial.



William Daniels

So all the more honor to Miss Shearer for bringing to the screen in her picture M-G-M's "A Free Soul"

that stirring contribution of Lionel Barrymore's speech to the jury near the ending of the story. It was a remarkable piece of work, this whole sequence, with the surprise entrance of the lawyer retrieved from the gutter to save the life of the man loved by his daughter and his prompt taking over of the defense.

That the sequence reaches the screen with the actor dominating the closing scenes of the picture is proof that Miss Shearer possesses intelligence of a higher order than that of many of her sisters—and their yielding and complacent employers; proof she is willing to sacrifice her individual seniority, her so-called stardom if you will condone the chatterer's expression, in order that the pictures carrying her name may be the richer in quality for those who spend their money to see them. In fact she would seem to be a screen star really worthy of the name—and a merciful heaven knows there is a multitude so called who never have been so chosen by a patient public.

Adela Rogers St. Johns in her novel has supplied the foundation for a remarkably strong production. Becky Gardiner is credited with the adaptation and John Meehan with the dialogue and continuity. Clarence Brown directed. The program lists Hugh Wynn as "film director." Just what that means your guess is just as good as any assistance you may get from this column. But regardless of the various credits the outstanding fact is that "A Free Soul" is a big picture, one that no adult screen follower can afford to miss.

One of the best beginnings for an interesting subject is the short cast, only six names being listed. One of the surprises is the placing of Clark Gable in a role that is worse than unsympathetic. It is brutally unsympathetic. And like a good soldier he plays it for all it is worth.

Leslie Howard has the part of the young man set aside by the brilliant Jan Ashe when she falls under the spell of Ace Wilfong, the gambler acquitted of murder through the efforts of the elder Ashe. James Gleason is the confidante and right-hand man of Ashe, his principal duty consisting of keeping the liquor always on tap. Lucy Beaumont is Grandma Ashe, seen not so often but very effectively.

One woman admirer of Miss Shearer bitterly resents what she describes as the ruinous stories selected for that player. She explains the criticism by pointing out that the actress possesses unusual intelligence, of a quality that would make impossible the doing in life of the things she is called upon to do for the screen. Specifically she cites the return of Jan to Wilfong after she knows her father has broken his part of the mutual bond, saying no woman of that mentality would so demean herself.

Disregarding the possible force that may ride in the general comment there is disagreement here on the specific instance quoted. The woman was fascinated by the man. It was with her a case of physical attraction without the matter of respect heavily entering into it. The man was in no wise a stranger to her.

In going back to this man with whom she had lived and knew, she was doing what the majority of humans, female or male, would have done under parallel circumstances. She was obeying impulse, not reason. The latter quickly rose to the ascendant, however, when Wilfong overestimated his power, threw off the veneer of gentleness and assumed he was dealing with a weak creature completely out of her senses over him.

M-G-M has made a great picture, one that will add markedly to the reputation of Norma Shearer and Lionel Barrymore, and one that in compelling power deservedly will rank alongside that of "Madame X" made by Sam Goldwyn a dozen years ago.

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## HONEYMOON LANE

First cameraman, Gilbert Warrenton; second cameraman, Ira Hoke; assistants, Harold Gates, Eugene Liggett; stills, Eugene Kornman.

FOR the second time within the year a successful picture comes to the market from under the hand of a director whose death precedes the appearance of the finished product on the screen. In the case of "Tabu" Murnau was killed as the result of an automobile accident. During his work on the picture his health was excellent.



Gilbert Warrenton

With the late William J. Craft it was markedly different. His death followed the completion of the photographing of "Honeymoon Lane" by but a fortnight. During the progress of its production the director struggled under a severe handicap, making himself audible to his most competent assistant, Norman Deming, and staff and players only with difficulty. It may be he passed away with the hope his last effort would be among his best if not the best of that long list. It is possible it will be the verdict of the public it was his best.

"Honeymoon Lane," produced by Sono-Art and being distributed by Paramount, is delightful comedy-drama. Eddie Dowling, the head of the cast, is credited with the screen play and Barney Sarecky with its adaptation.

The picture marks the appearance of Eddie Dowling after a long absence from the screen. Nevertheless it is a welcome appearance, one which demonstrates the player possesses screen personality in a noteworthy degree. The character of his work is different from that of the average stage comedian. It has exuberance yet it avoids the boisterous, the slapstick. The underlying theme, too, has the advantage of being within the bounds of logic—and that in spite of the fact it contains a king of Bulgravia, presumably a real rather than a mythical functionary. The latter's entrance and his stay interfere in no wise with the smoothly flowing illusion. Furthermore the character, as played by Armand Kaliz, contributes much to the comedy.

There are some real funsters, too, in the cast. Among these Ray Dooley seems to have little difficulty in establishing herself as the chief. She is a genuine comic, and it is reliably reported the great majority of her stuff here is her own. She has a way with her that is novel and likewise most mirth-provoking. Then there are Raymond Hatton and George Kotsonaros, who portray crooks reformed under the gentle guidance of Mother Murphy—Mary Carr.

And Mother Murphy is one of the main characters of the story—one of the two or three in the tale who look upon things in a serious vein. She is the one who contributes the drama, the pathos; who looks upon life through the simple vision of the small communityite and is not swayed from that attitude by promise of large financial returns.

June Collyer charmingly plays the sweetheart of the star, having the role of the niece of the gambling house keeper who fires Dugan and then tries to run him out of the town. Noah Beery is the uncle. Lloyd Whitlock is Arnold Bookstein, the big town gambler who comes to the country to open a sporting establishment and remains to pray and along with the king to eat cherry pie.

"Honeymoon Lane" is a simple tale well told, nine-tenths of it in wholesome fun.

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## THREE WHO LOVED

First cameraman, Nick Musuraca; second cameramen, Joe Biroc, Harry Wild, Edward Henderson; assistants, George Diskant, Harold Wellman, James Daly; stills, Robert Coburn.

THERE'S no hundred percent heroine in Radio's "Three Who Loved," shown at RKO-Hill Street early in July. The same assertion well may be repeated in the instance of the hero, who smears an otherwise spotless career by dipping his hand into the till of his fellow-paying teller and filching ten thousand. To be sure it was his intention to employ the money over the week-end only in order to protect a margin and further in order to protect a rather generous fortune he had accumulated presumably as a bank clerk. He has just drawn a check for $7500 to start the building of a home for himself and his bride to be.



Nick Musuraca

Then there is an admittedly bad boy, bad because he is unscrupulous in matters of women and friendships or rather in matters of friendships when

women enter into the situation. The veneer that covers his duplicity is so thin that every one but the near hero sees through it, with the result that the men properly will revile him and the women maybe will adore him—who knows?

The principals in the order named are interpreted by Betty Compson, Conrad Nagel and Robert Ames. What appeal the subject has is supplied by the personality of the actors decidedly more than by the story, which is far from being anything to write home about.

Martin Flavin is the author of the story, and the adaptation, continuity and dialogue are credited to Beulah Marie Dix. George Archainbaud directed.

Two strong characterizations contributing to the players' side of the subject are those of Robert Emmett O'Connor as a police official and Bodil Rosing as the keeper of the boarding house where John brings his sweetheart Helga just off the boat from Sweden.

It is the first who sees through the designs of Phil to abuse the confidence of John and at the same time, with no intention of carrying through his declarations of regard, win the affection of the susceptible Helga. Miss Rosing contributes some forceful advice to the prospective bridegroom regarding the conduct of her young countrywoman, who it may be assumed off the screen has coached the heroine in such use as she has been caused to make of the Swedish tongue.

### About News Reels

In the Pathe News shown on the same program at the Hill Street is a scene of the military transfer of the bodies of famous Frenchmen from one resting place to another. The sequence is in sound and minus the bombastic, bathetic, sepulchral tones which some broadcasters seem to think so essential to the intelligible telling of a story.

The swing and the precision of these French soldiers, the martial spirit and religious fervor that shine in their bearing and their rigid features, carry a thrill all its own. It constitutes the highest form of drama, this bit of a hundred feet of picture from Paris.

With that thrill goes a message, a message that France even more than ever is a military nation. It is a message that so will be interpreted by the men in every nation accustomed to respond to a call to arms and incidentally by the powerful few accustomed to make war with the blood of others than their own.

And while on this subject of news reels did by any chance any one connect the significance of the sound news appearance of German Chancellor Bruening in his appeal to the American people regarding his country's low financial situation and the almost immediately following announcement of President Hoover's suggestion for a year's debt moratorium?

In the language of the newspaper shop the exceedingly impressive talk of the chancellor seemed a plant designed to pave the way for the President, to put the American mind in a receptive attitude for the revolutionary action suggested in the presidential note to the interested powers.

In other words the talking picture may become—in the event it is not so already—the most potential force in international diplomacy now existing, even more so than the daily newspaper.

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## WILD AND WOOLLY

First cameraman, Maximilian Fabian; second cameramen, Harold Marzorati, Steve Bauder; assistants, Jimmy Harper, Tom Dowling, Cecil Wright.

ALL of us are more or less acquainted with an old saw which sets forth something to the effect that "a prophet is not without honor except in his own country." That the saying has a measure of truth in it is demonstrated in the case of Pete Smith, head of the publicity department of M-G-M for several years, in fact since the company has been.



**Max Fabian**

In the fifteen or twenty years Pete Smith has been a part of the picture business, since the days and maybe before as a spindling youth he officiated as publicity man for Bosworth pictures, he has seen title writers, gag men, dialogue writers and related smart ones near and far come but mostly go.

While these great ones were in the employ of his employer the quaint Pete has told the world how good they were, for if they were employed by his employer it was accepted as granted they must be good. And when a press agent ceases to tell the world just that at least he ceases to be a press agent—for that or any other company.

In all these fifteen or twenty years so far as this writer knows the world at large has never realized that Bosworth and Lasky and Paramount among others and M-G-M in particular have been harboring a screen humorist of real quality. At least it did not until it had a chance to listen to the inimitable description of a rodeo synchronized in the voice and even more unmistakable style of Pete Smith.

The resulting fun has its source in two evenly balanced factors—in the indubitably original humor in which wisecracking and slang are judiciously mingled and in the entirely characteristic vocal presentation. Of the latter phase too much in commendation cannot be uttered for the value given to pauses. These are so spaced as to attain the dignity of the exact psychological touch.

The success of Pete Smith in a difficult field, one that has been from the beginning a shining mark for thieving mediocrity, the field of humor designed for the entertainment of the man in the street, must be a source of pride for the M-G-M gang, the portly chief of which long has been a close friend of the revealed screen wit.

A crowded house at the big Chinese Theatre the night before the Fourth followed in a gale of mirth the description of the stirring deeds of the cowboys in their efforts to conquer the untamed horses and cattle assigned to them presumably by one who cared not whose bones were broken—so long as his own remained intact.

The M-G-M novelty is in one reel and was photographed by Max Fabian. The picture bears evidence the photographers, too, took chances on broken bones as well as the cowboys.

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## MURDER BY THE CLOCK

First Cameraman, Karl Struss; second cameramen, George Clemens, Cliff Blackstone; assistants, Fleet Southcott, Al Smalley; stills, Frank Bjerring.

PULLING a loose leaf out of old Lady Macbeth's book seemingly is what Paramount has done in taking on "Murder by the Clock," described as an adaptation by Henry Myers of the story by Rufus King and the play by Charles Beahan, the residue of which was directed by Edward Sloman.



**Karl Struss**

The tale plainly is designed to be a creepy, bloodthirsty mystery, and more than measurably succeeds. Its outstanding character is Laura Endicott, an unhuman female whose chief purpose in life seems to be to kill through the hand of another and immediately to disavow any responsibility in the gory premises. The word gory is an error. No blood is spilled, the several deaths resulting from strangulation. Lilyan Tashman interprets the impossible monster with a skill worthy of a more rational role.

There is another character the compelling force of which will recur to the picturegoer on the day after looking on the picture. That is Philip Endicott, idiot son of a wealthy mother. Philip has two obsessions in the guise of two ways of killing, the subject that haunts his mind in waking hours. One is with a knife, the other is with his hands. As to the latter Philip is endowed with enormous specimens, and these are fortified with great bodily strength. Irving Pichel is the grewsome interpreter of this sinister simpleton—a remarkable performance worthy the study of any follower of the drama including professionals.

William Boyd as lieutenant of police demoted to sergeant because he has the temerity to believe a million dollars can be convicted upholds the dignity and the honor of the policeman. His part has the flavor of old Javert, the incorruptible pursuer of Jean Valjean. The lieutenant de-

lines—after decision not too hastily ntered into—the bribe offered by aura, which of course and without ntending any pun is not in the form f money. Boyd has one of his best arts so far on the screen, a relief rom the hard guy roles.

Blanche Friderici as Dame Endiott, the austere creature whose chief bsession is fear of being buried alive, s a factor in the earlier half of the roduction. The contraption in the urial vault in the form of a siren ontributes to the spooky stuff. The ever of the continuous moan is so rranged it may be reached by the exorpse in case life reappears. Of ourse the terrifying sound is heard ast when the plot is at its thickest nd creepiest. But the return to life s momentary and takes place off creen.

Others who have good supporting arts are Regis Toomey, Martha Matox, Sally O'Neil, Frederick Sullivan, Walter McGrail, Lester Vail, and Frank Sheridan.

### THE PUBLIC DEFENDER

First cameraman, Eddie Cronjager; second cameramen, Bob DeGrasse, Russell Metty, Jack Landrigan; assistants, Willard Barth, Harold Wellman, Edward Adams, Charlie Burke; stills, Fred Hendrickson.

THERE are plenty of thrills in Radio's "The Public Defender," featuring Richard Dix as the benevolent assailant of financial powers that prey. A great majority of the sequences are stern in character, stern rather than



Eddie Cronjager

tender, with a mild leavening of mirthful moments. Yet all of the stirring adventures into which Mike Winslow plunges are precipitated by his determination to save the father of Barbara Gerry, "the girl," from further imprisonment and to clear the family name from disgrace following the wrecking of the bank of which Gerry was president.

The girl is Shirley Grey, who aside from a tendency to tight-lipped enunciation acquitted herself creditably in the little she was given to do. For it is a man's tale largely in its characterization, there being comparatively few lines for the three women in the cast.

Bernard Schubert in his adaptation of George Goodchild's novel so divided his dialogue as to give unusual opportunities for individual work to Edmund Breese, Paul Hurst, Purnell Pratt, Alan Roscoe, Boris Karloff, William Halligan, Frank Sheridan and Carl Gerard.

The tale is of well-to-do persons and is staged in well-to-do homes. That in the latter instance they are all of that, luxurious and never glaring, seems to reflect the touch of Max Ree, art director on the production.

Briefly the tale is of four perfectly cool scoundrels who loot a bank and fasten on the fifth member of the governing group, the president, blame for the crime. Winslow in the guise of the Reckoner, a mysterious operator, proceeds by felonious means to secure possession of documents incriminating the quartet. He has two efficient aids, one of them a second-story operator as well as chauffeur and also gun threatener if the occasion demand.

Winslow is an entirely modern Sherlock, doing things and large ones timed to a split second, the watches of all three of the Robin Hood group being so synchronized the trio may work as one individual. It is this execution of carefully prepared plans that heightens the deep interest and lifts the picture out of the category of "just another mystery story."

There is a love element, too, convincing even if subordinated to the big job of first setting straight matters related to the bank failure.

Reference has been made before in this department to the possibility of the apparent simplest sequence in a subject proving to be the strongest in emotional appeal.

When the Gerry home and its furnishings are sold at auction an aid of the Reckoner buys in the heirlooms. Later when the homeless Barbara and her aunt are seeking an apartment Winslow shows them one they may secure at a low rental. As the girl's eyes rove about the beautifully appointed rooms they fall in succession upon objects she has known and loved all her life. She realizes it all has been done by the man she loves and of whose reciprocating regard she has been dubious to that moment. It is a pretty situation and digs in.

J. Walter Ruben is the director who has given us a fast and fascinating melodrama.

### THE TARNISHED LADY

First cameramen, Larry Williams, William Miller, George Webber; stills, Herman Zerrenner.

JUDGED solely by her initial screen appearance in Paramount's "Tarnished Lady" Tallulah Bankhead should be a distinct asset to motion pictures. The newcomer from the South by way of the English stage brings with her that quality of maturity and finish which may be noted in the work of Ina Claire to name but one recent recruit from the stage. While the character of the story provided for Miss Bankhead's camera debut may militate against her popularity in the smaller communities nevertheless it definitely will place her in the front rank in the key cities for a starter.



Larry Williams

So convincingly does the player submerge herself in the character of the adventuress that some of the less sophisticated are going to credit her with just being herself rather than portraying a part. The attitude will be entirely understandable. Her eventual recognition may be used by some as a verification of the home-made but usually baseless propaganda that the public is looking for new faces.

Of course it is not the public but rather the producer that is looking for new faces. The latter is seeking them because as a rule, applying to those with little previous experience, the new face is easy on the budget of the particular production into which it may be pitchforked. Old faces and favorite faces cost money, as of course also do new faces that quickly prove favorites without entailing expenditure of a fortune in exploitation—and are not "sewed up" under long-term, low money contracts.

Miss Bankhead is fortunate in the man who plays opposite her—Clive Brook—a player whose worth is gaining in recognition as the roles assigned to him steadily increase in importance. Brook's voice is one of the most notable in its adaptability to the microphone, and his unconscious precision in enunciation and his recognition of and respect for the limitations of the recording apparatus still further combine to make his performance a delight to the follower.

Miss Bankhead has a tendency at times to quicken the verbal speed of her lines, a leaning which does not make for 100 per cent clarity. That, however, is a matter easily adjusted by a player of her skill.

One of the chief supporting characters is Ben Sterner, disinterested friend of wife and husband, who becomes the confidant and later the employer of the wife. The role is finely played by Osgood Perkins. Elizabeth Patterson as the gold-digging mamma is as obnoxious as she was intended to be.

The picture has good interest all the way. It was photographed at the New York studio of the company by Larry Williams and was directed by George Cukor from Donald Ogden Stewart's "New York Lady."

### THE SECRET CALL

First cameraman, David Abel; second cameramen, Dan Fapp, Ernest Laszlo; assistants, Jimmy King, Thomas Morris; stills, Elwood Bredell.

WHAT opened as a flappy, sappy, just so-so sort of thing very quickly developed into stern drama—the kind that grips attention and holds it without a break. It is true there are a goodly number of smiles even if there be no tears, but the smiles in no way interrupt the steady pull of the story.

It just happens that that story is a play—that is, it was a play before it came to Paramount, but it so continues after its conversion into a picture—a play by William De Mille, "The Woman," with screen play by Arthur Kober.

After a single outdoor shot for the opening sequence, a picturesque one on the water, the subject was photographed indoors. The chief difference between the production and one portrayed upon a theatre stage before

an audience was in the size of the stage.

The leads were Richard Arlen and Peggy Shannon, with the latter shouldering the bulk of the work. Stuart Walker was the director. Miss Shannon acquitted herself with marked credit in a part not always simple in character. Arlen was given a change from the outdoor and rugged parts he has been playing largely and was equally at home in the more sophisticated portrayal.

William B. Davidson as a forceful and unscrupulous politician played with entire disregard for himself. Ned Sparks was the spectacular reporter, the kind who is represented as making wise cracks on all occasions.

There was some good characterization by Charles Trowbridge and Selmer Jackson as the bad and the good senator, the one who defended the politician, who also was his father-in-law, and the other who made good his threat to introduce a measure that would damage the politician. Others in lesser roles were Jed Prouty, Charles D. Brown, Harry Beresford, Larry Steers and Elaine Baker.

The average picturegoer is going to be entertained by "The Secret Call," the significance of which lies in a message passing through the hands of the heroine, a hotel telephone operator—a position sought by her following her father's suicide. It may be surmised she blamed the politician for her father's act. It may be added the particular hotel was one in which the politicians congregated.

Much of the action turns on the messages that pass through the telephone board, shown with its multitude of wires. Here chiefly is told the story of how an arrogant politician is humbled and by his own act dethroned in order to protect the name of his daughter, unwittingly to besmirch whom he had spent thousands of dollars. 'Tis an intriguing tale.


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### *Precision Optical Device Is Meyer's Correctoscope*

THE new Correctoscope, recently put on the market by Hugo Meyer, is a precision optical instrument for the correct determination of distance and exposure. It is provided with a specially constructed, very critical focusing lens in a focusing mount and with diaphragm control, both calibrated just like a camera lens.

The image, which is reflected through a prism, is viewed by the eye through a highly corrected magnifying eyepiece, the focus of which is adjustable to the operator's particular eye conditions. It is unnecessary to remove glasses when worn. The image is seen right-side-up.

To obtain the correct distance it is only necessary to turn the focusing ring of the lens until the subject is brought into exact, clear focus. The scale on the lens indicates the distance.

By snapping into position a special light filter and turning the diaphragm ring down until the details in the darkest part of the picture are eliminated the proper exposure is obtained. The scale shows the lens stop required.

Simplicity of operation characterizes this instrument. An automatic focusing feature for use on non-turret cameras enables the operator to keep the subject in focus, as it moves toward or away from the camera, while making the picture. In the Kodacolor field of cinematography it also promises to be helpful in obtaining sharp pictures.

### *More Light for Screen*

The Ufa Handelsgesellschaft (technical department), after lengthy experiments in this connection, is now on the market with a new screen by means of which the loss of lighting power is reduced from 27 or even 60 per cent to 6½ per cent.

Another advantage can be seen in the fact that the screen can be washed and kept clean constantly without any damage to the screen itself.

### *Portugese Houses Go Nietsche*

Two additional theaters in Portugal recently have been wired for sound, Olympia at Oporto and Central in Lisbon.

"Nietsche" equipment was installed in both.

# Photographer of Executions Says Condemned's Last Look Is Into Lens

MANY moving pictures of executions in China in connection with the Canton Red uprising were taken by W. H. Jansen, well-known newsreel cinematographer, now in America for a short stay. Jansen says man after man just about to be shot by the executioner would direct his last glance to the lens of the camera and assume the best possible pose.

Jansen used an Eyemo all through those turbulent Canton days. He says things were frequently moving too fast to permit setting up a tripod.

After being in China the past nine years, Jansen is visiting this country to secure equipment for making sound pictures in the Far East. He is especially enthusiastic over the possibilities of talkers in educational work in China.

"For nearly a decade silent moving pictures have been used to an increasing extent as an educational medium in the Orient," he says, "but sound pictures are sure to be more extensively used."

He is planning the production in China of sound pictures on such subjects as hygiene, good citizenship and agricultural methods for use in Chinese schools. He also plans to produce authentic sound pictures for use in other countries on interesting phases of life in China today.

### *Schoedsack Embarks for India on Fifth Production*

THE fifth Schoedsack expedition sailed from San Francisco July 10 on its way to the East Indian jungles to make scenes for Paramount's "The Lives of a Bengal Lancer," by Francis Yeats-Brown.

The photographic work of the expedition will be in the care of Rex Wimpy and Gustav F. Schoedsack, the latter a brother of Ernst B., head of the company.

This is the fifth motion picture journey into wild spots of the earth by Ernst Schoedsack. On three of these he was accompanied by Merian C. Cooper, bringing back "Grass" from the Persian uplands—a sensational novelty; "The Four Feathers" from the African Sudan, and "Chang" from Siam. "Rango," a recent release, was photographed in Sumatra.

Three tons of equipment went along with the party. Calcutta is the first objective, and from here trucks will convey the expedition to Bombay. From this point Schoedsack will work his way north to Delhi. The return is contingent on the speed with which is secured the material sought by the company.

The wife of the head of the expedition also will be a member of the party. Mrs. Schoedsack was a world traveler before her marriage, the two meeting in South America, where she was doing biological research along the Amazon.

### *Siam's King Up to Date*

King Pradjahipok of Siam, who with Queen Rambai Barni and the royal suite brought their extended visit to the United States to an end on July 28, has purchased three complete units of RCA Photophone sound reproducing apparatus, two of which will be installed in the "Charlerm Krung," a new theatre which is nearing completion in Bangkok and which is being sponsored by His Majesty, and one for installation in the Royal Palace.

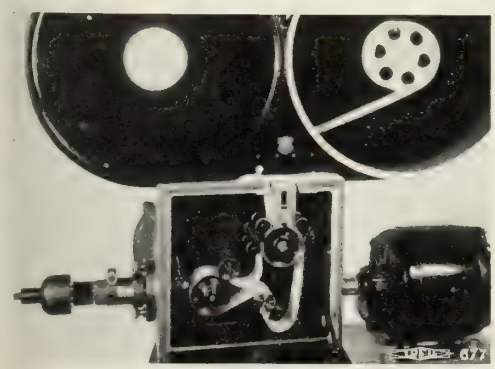
### *Equipment for China*

The Star Motion Picture Company of Shanghai, China, has purchased from the Lakin Corporation 10 24-inch and 30 18-inch lights, 20 Laco spots, 10 strips and 4 new Laco Lites. All of these 74 pieces are for immediate delivery.


Announcing **THE CANADY RECORDER**

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### *China's Great Wall Runs Up Hill and Down 2000 Miles*

REMINDING one of a huge snake the Great Wall of China, as we see it in the accompanying photograph by N. C. (Doc) Travers, runs down through the valleys and up over the mountains and on and on for a distance of 2000 miles. It was commenced in the third century before Christ and carried on at intervals over many centuries.

The only way to appreciate the construction of this structure is actually to see it and climb it. However, lacking this opportunity a few figures help somewhat in registering the magnitude of the undertaking. This wall has two sides of brick 5 feet wide filled in between with earth, making the thickness of the entire wall 26 feet wide, from base to top, and in height ranging from 20 to 50 feet.

Watch towers enable persevering climbers to get views of the wall and country at different intervals while the way is ever relentlessly upward. The lookout to which everyone climbs is the second highest spot in the Great Wall, and from there about ninety miles of country can be seen.

Through the arch of the lookout topping the Mongolian Hills it is easy to imagine Genghis Khan and his Tartar horde swarming beside the wall in their attempt to break through.

Built to defend, it has stood through all these centuries impregnable to human foes, but gradually age is defeating it and it is slipping away until perhaps in a future age the great structure will be no more than a pile of rocks. But even then one feels confident it will not cease to be magnificent.

### *Eastman Classroom Films Issues 84 Page Catalogue*

THE growing importance and rapidly widening appreciation of motion pictures made expressly for instructional purposes have necessitated the issuance of the first comprehensive catalogue of this nature by the Eastman Classroom Films, Inc. It contains 84 pages.

Classification of the films available is made under the general heads of Applied Art, English, Geography, Health, Nature Study and Science and is indicative of the scope of subjects treated.



*Section of the Great Chinese Wall photographed by N. C. (Doc) Travers, Captain Signal Corps, U. S. A., between Peking and Mukden in the latter part of 1918, with watch tower*

Teachers' guides accompany each film and include not only a working outline of the film but also a large amount of extremely valuable supplementary teaching material.

These films are being widely used not only in American classrooms but also in the schools of no less than thirty other countries. The original English titles are supplied with the films used abroad in most cases, but some translations have been made into German and French, while titles in Greek will soon be available.

The ability of the films to supply vizualization assures a clear and concise treatment of each subject and promises pupils fortunate enough to receive such instruction a much better chance of understanding and remembering than has previously been possible. In fact, both teacher and pupil will be relieved of much former guesswork—one trying to guess how much the other is absorbing and the other intent on guessing "what it is all about."

### *RCA Issues Brochure on Small Town Theatre Jams*

FOR some time we have had the mystery novel with us holding the secret of its solution back of a seal which need only be broken if the reader's interest were so great he could not let the matter drop without "knowing all."

In like manner a brochure recently issued by RCA Photophone, Inc., commencing in the regulation form of the good old storytelling days, "Once there was an exhibitor," leads the reader through a maze of perplexing problems confronting the small exhibitor desirous of matching the exacting standards of careful recording with perfect sound reproduction right up to the seal which holds back the magic answer.

Such is the unique method employed by RCA to announce a special size all AC operated sound reproducing unit for theatres up to 500 seating capacity.

### *Projectors for 16mm. Film Installed by Canadian Line*

MOTION pictures are more and more being used by steamship and railroad lines for sales promotion and for passenger entertainment. The Canadian National Steamships have placed a Filmo projector on each of its Alaska vessels. The cruises are of about ten days' duration, and the plan is to show a number of films on board each evening to fill in the interval between the dinner and dance hours.

The Canadian National Railways recently issued a catalog listing and reviewing more than 40 films dealing with vacations, fishing, and hunting in Canada. These films are all available in 16 mm. and can be had free for group showings from local offices of the railroad. They were all made with Eyemo movie cameras.

Obviously the purpose of the railroad in supplying these films is to afford glimpses of what is in store for the prospective traveler.

# Assert Wages May Be Maintained If Films Are Used to Analyze Costs

MANY manufacturers may be able to maintain present wage scales and still sell their products at today's low prices by using motion pictures to analyze manufacturing methods. This was demonstrated at a recent meeting of the Chicago chapter of the Society of Industrial Engineers.

Movies, it was pointed out, can be used to cut down manufacturing costs by affording a means of detecting waste motion in factory operations photographed by a movie camera at the rate of 1,000 to 4,000 pictures per minute. The movies of such operations are studied by industrial engineers and wrong methods discovered and corrected.

Representatives of manufacturers in the entire Chicago area attended the meeting and saw George C. Dent, executive secretary of the society, and R. Fawn Mitchell and M. W. LaRue of the Bell & Howell Company make movies of a worker engaged in a typical factory assembly job. The movies were made with a Filmo camera.

A standard stop watch was arranged in an attachment to the movie camera. When the camera was in operation this watch was photographed as if it were actually on the bench alongside of the worker. In this way a time record of each individual motion of the assembly operation was impressed right on the film.

**Cut Down Waste**

It was shown that by the movie method when waste motion is cut down a worker's production can be stepped up and his unnecessary fatigue reduced at the same time—that is, a worker can do more work more easily.

To make the movie method still clearer motion pictures were shown of factory operations similar to the one photographed at the meeting.

A talk on the advantages of motion pictures in studying manufacturing methods and a survey of some of the work being done in this direction were given by Allan H. Morgensen, assistant editor of Factory and Industrial Management. "Movies offer one of the most effective methods yet discovered of eliminating waste motion in factory production," he said emphatically.

### *Department of Agriculture Starts Educational Issues*

THE first educational talkers scored by the Department of Agriculture and just released through the Office of Motion Pictures include "Sago Making In Primitive New Guinea," one reel; "Forest or Wasteland," two reels, and "The Babcock Test," one reel.

The first two are lecture versions of silent films. They were scored in the department's studio in Washington, where a complete RCA Photophone sound-on-film recording system has been installed and where the work of scoring lecture pictures, documentary films and record-of-achievement films are going forward.

"Babcock Test," made for the department in co-operation with the University of Wisconsin, brings to the screen the voice of Dr. Stephen M. Babcock, the venerable inventor of the first practical test for determining the percentage of butterfat in milk. Doctor Babcock is seen in his laboratory.

### *Chrysler Makes Film Story Around Plymouth Automobile*

SOUND motion pictures as a medium for the presentation of a sales talk and as an adjunct to the customary merchandising methods employed by automobile manufacturers were utilized on a large scale in connection with the introduction of the new Plymouth car by Chrysler. A three-reel subject entitled "The Fourth Milestone," produced by the Metropolitan Motion Picture Company with RCA Photophone sound recording equipment upon a number of exterior locations and at its studio in Detroit, already has been exhibited in many cities.

The Chrysler Corporation's plans are nearing completion for world-wide exhibition of the subject.

The picture opens with an address by Walter P. Chrysler, who dwells at length on the merits of the new car as compared with his earlier efforts and then goes into a detailed description of its construction with a synchronized talk accompanying the scenes during the manufacture and assembly of the car and several interesting experiments to test the machine from various angles.

In two of the scenes a brand new Plymouth is tipped over and rolled down a steep hill, the camera following its descent from top to bottom.

Morris Caplan, president of the Metropolitan Company of Detroit, supervised the production, employing a late model of RCA Photophone news reel recording unit on location and in the studio.

### *French Radio Cinema Being Installed in Prague Studio*

ACCORDING to reports received from Acting Commercial Attache Sam E. Woods at Prague, work was recently begun on a talking motion picture studio in Prague. The structure will be 28 by 52 meters and Radio Cinema (French) equipment will be installed. Production is expected to be started in August at the latest.

There are 1,817 motion picture theaters in Czechoslovakia. Approximately 50,000,000 attend performances in these theaters each year. If the average price of admission is placed at 9 cents a seat the annual entrance fees run about $4,500,000.

### *Honduras Goes Sound*

Guy N. F. Nord, owner of the Palace Theatre in Belize, British Honduras, has contracted with RCA Photophone, Inc., for the installation of sound reproducing equipment, the first sound apparatus to be brought into the country.



*Demonstration of how movies are made for studying factory operations photographed at meeting of Chicago Industrial Engineers.—Photo courtesy Bell & Howell*

# *Olsen Deserts Camera When Helper Freeing Line Meets Up With Shark*

By RAIDER OLSEN

WHILE directing and photographing a tuna short subject for M-G-M and while shooting a scene of George C. Thomas third of Beverly Hills fighting a tuna weighing about 70 pounds the line became fouled in the rudder.

Art Lane, assisting me, volunteered to go overboard to disengage the line. Imagine Lane's embarrassment upon arriving in the water to find a huge shark for a playmate.

Breaking all traditions of the time-worn profession, the writer left his post at the camera and dragged this flabbergasted brother cameraman back to the arms of safety.

The shark made a terrific lunge for the tuna (that's what he was after, anyway) but—imagine his surprise when he found there was a hook in the tuna. Then the fight began.

After three hours of terrific fight (and making Eastman rich) the shark was finally subdued and towed into Avalon, where we found his weight was 721 pounds and length 15 feet.

This is the largest fish ever caught on rod and reel in American waters.

The monster is called the "Bonito" shark in these waters, and is the same specie known as the "Mako" shark in New Zealand, where it is considered a game fish and also a terror to the natives.

Moral—Assistant cameramen should stay in their own classification. Yours truly, What-a-Man Olsen and Shark Meat Lane.



*Here's 721-pound shark that Art Lane dropped overboard unwittingly to meet. Art is shown stooping by the camera. Behind the instrument is Raider Olsen, who let go the works to aid Lane. And on the left are George C. Thomas III and Skipper Fairbanks*


Williams' Shots

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### *Bell and Howell Machine Prints Sound and Picture*

The 35 mm. automatic sound and picture production printer exhibited by Bell & Howell before the convention of the Society of Motion Picture Engineers at Hollywood, which is the result of over two years of experimentation by A. S. Howell at a cost of over $200,000, prints both sound and picture at one operation.

Notches on the edge of the film and similar devices, which are peculiarly



*New Bell & Howell Automatic Sound and Picture Production Printer.*

liable to get out of order, are eliminated. In addition to this, the printer is fully automatic so that one operator can attend to a number of machines. All the operator has to do is to thread the machine, push the lever, and walk away.

Incidentally, this lever is interlocked in the most elaborate manner. Several laboratory experts have been invited to try to operate the machine incorrectly, but they have not yet been able to do so. If by any chance the film breaks, a lamp burns out, or anything else goes wrong, the machine stops automatically. In effect, this new printer brings to the motion picture industry the idea of the automatic screw machine, which is now a familiar unit in all machine shops.

### *Frenchman Invents Camera Capable of 3200 a Second*

ACCORDING to Trade Commissioner George R. Canty of Paris, a fast motion picture camera, invented by a French scientist, and capable of taking between 2,000 and 3,200 views a second, was demonstrated for the first time by Dr. Magnan, professor in the College de France, and his collaborator, Dr. Huguenard, assistant director of the Ecole des Hautes, Etudes.

Flies beat their wings 90 times a second, and small birds go almost as fast, the professors showed in demonstrating their camera and projector before the Academie des Sciences. This new camera will be of great value to scientists and also to aviators. It will be possible for the life stages of microbes to be studied by 2,000 views a second, and some of the secrets of a bird's flight can be solved for the benefit of human flyers.

The growth of human hair, such as mustaches, likewise can be photographed and thrown on a screen for all to wonder at.

By using a narrower film than usual and a much faster shutter over the lens, the camera can take between 2,000 and 3,200 views a second. Ordinary fast cameras now do only 250. In addition the professors were able to speed up their shutter and obtain impressions of light at 6,000 views a second.

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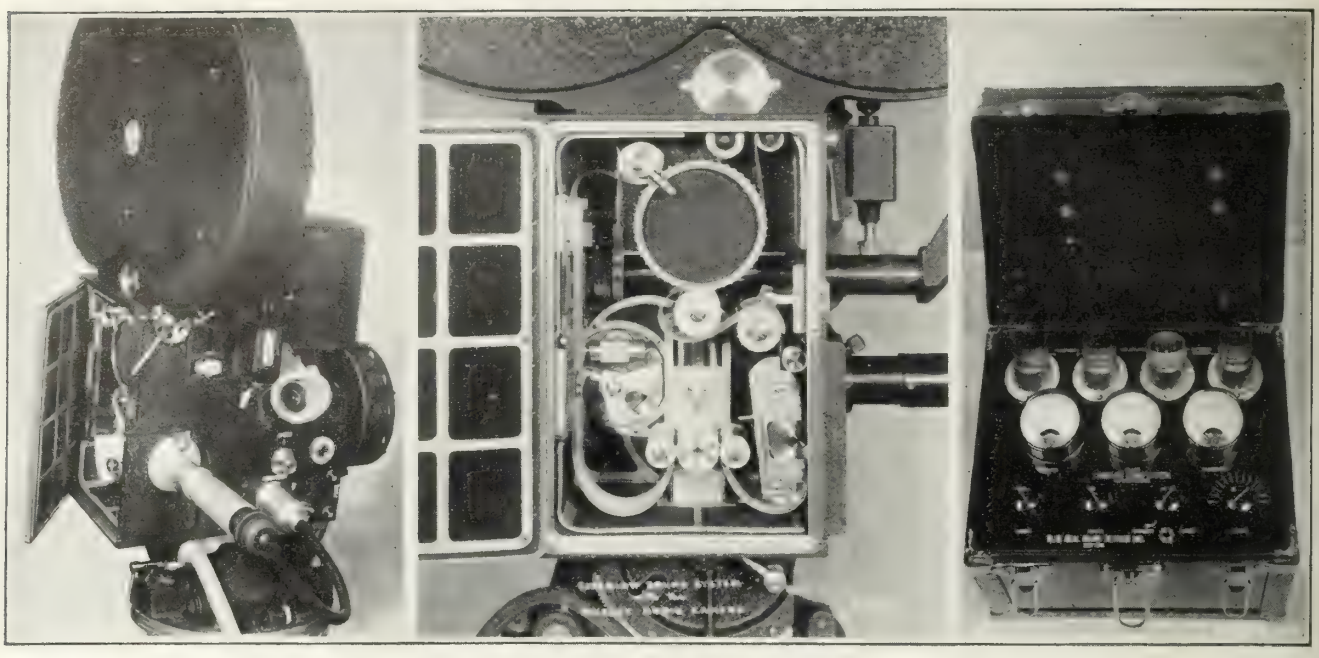
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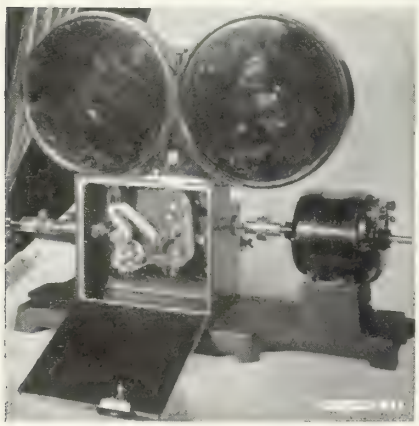


*Left, rear view of Cineglow sound system with Akeley audio camera showing the Cineglow optical slit mounting and control panel, finder, interchangeable motor, etc. Center, side view of the Cineglow sound system with Akeley Audio Camera, showing the threading of the film, the multi-roller sound gate, and the filtered sound sprocket. Right, Cineglow sound system amplifier. Provision is made for handling two microphones simultaneously. Note the angle on the plug receptacles which lead the cables away from the operator.*

# *General Sound Corporation Enters Market for Independent Contracts*

THE General Sound Corporation, Ltd., with headquarters in the offices formerly occupied by the Disneys at Tec-Art, is entering actively into the recording of sound on film. Already the organization has completed work on "In Santa Fe," the first feature to be made in Multicolor.

Contracts have been signed for recording twenty-six novelty shorts for Jess Weil and on August 10 work will be started on "Yellow Dogs," Pioneer's second of its series. Recording also is in progress on a western for Dick Kahn. Willis Kent, independent producer, is keen in his approval of the technical result of General Sound's work.



*The Cineglow sound system separate film recorder for studio use. This utilizes the Cineglow optical slit and records directly on sound positive stock*

The officers of the company are Charles Piper, president; Frank Arousez, identified with Laco Lites, vice president and general manager; Bert Bates, secretary treasurer. Piper is a member of Local 659 and was formerly a news reel man in the north.

The chief recorder is B. J. Kroger, a graduate of an eastern technical institution and formerly an RCA man. The sound truck with which the company is operating was purchased from the plant of Balsley and Phillips, and it is the conviction of the officers of the company its product will be able to match that of any of its competitors.

The employes of the company who have to do with recording all are members of the Sound Engineers' organization.

### *More Sound for Harbin*

A motion picture house is to be built in Harbin this summer, and according to a recent newspaper report it probably will be the largest in that city. It will compete with the Moderne, which while not the largest is at present considered the finest picture house.

### *Vienna Picturegoers Vote on Favorite Plays and Players*

FOLLOWING the example of several European motion picture theatres, a leading cinema of Vienna has made an inquiry among the public in order to determine its preference in film questions.

The following questions were asked: What kind of films do you prefer—dramatic plays, light dramas, comedies, films on literary subjects? what artists do you like best? what recent pictures have you liked best?

The results of the inquiry, which was answered by 100,000 cinema patrons, were as follows: 1—Dramatic plays, 36,000; opera and light dramas, 29,000; comedies, 23,000; films on literary subjects, 12,000. 2—Emil Jannings, 30,000; Willy Fritsch and Lilian Harvey, 25,000; Jan Kiepura and Marline Dietrich, 15,000 each.

The answer to the third question was: "Atlantic," "The Blue Angel," "Love Waltz," "Dreyfus," "The City of Songs," "Three Men at the Gas Station," "Storms Over Mont Blanc," and an unreported American film.

### *These Sound Like Knockouts*

The following was recently reported by Frederick C. Sommer, trade commissioner at Helsingfors, that Suomi Filmi is now recording in its studio in Helsingfors for the coming winter season three distinctly Finnish sound films; "Prostens Brollopresor," "Har jag kommit till ettharem" and "Timmerflottarens Brud." The estimated costs of these films are not known. There will be song hits in these films, but no talker dialogue.

# Dr. Sease Talks to His Friends

## In Company's House Organ He Discusses for Whom It May Concern the Importance of Panchromatic Negative Film

By DR. V. B. SEASE
Director Redpath Research Laboratory, In Midsummer Number of Du Pont Magazine

DO you remember the motion picture of a decade or two ago—its chalk and soot silhouette, its granular, squirming structure? Contrast that picture with the smooth texture, the lifelike relief and gradation in light and shadow of the modern cinema.

Many things have contributed to this improvement, but one of the most important has been the introduction of panchromatic negative film.

Du Pont takes a just pride in the part it has played in furnishing such a negative film for the motion picture industry. This accomplishment is one of its best examples of applied research. The company's experience in producing nitrocellulose made the manufacture of celluloid film a logical undertaking.

So a comprehensive investigation of the fundamental principles underlying photographic emulsion manufacture was conducted over a period of six or eight years with the idea always in mind that only a superior product could justify the entry of the du Pont Company into the motion picture field.

The result was a photographic emulsion with very fine grain, high sensitivity to light, long scale of density gradation and a wide latitude in exposure and development.

Some of these qualities had been achieved to a certain extent in the industry before, but never had so many desirable characteristics been incorporated in a cine film.

### Sensitive to Blue

This emulsion, however, was only sensitive to the blue wave lengths of light. To preserve its valuable qualities and make it panchromatic—that is, capable of recording in gray tones all the colors visible to the eye—required much more research.

Earlier experimenters had demonstrated the broad principle of color sensitizing photographic emulsions by the addition of certain dyes.

Minute traces of these dyes, insufficient to color the silver grains or the gelatin in which the grains are suspended, are absorbed by the silver grains which thereafter show enormous increase in sensitivity toward light of certain wave lengths.

The wave lengths favored depend upon the specific nature of the dye that is used.

The present high-speed panchromatic negative is a product of intensive research in the synthesis of new dyes, the study of the relationship of structure of a dye molecule to sensitizing action, the manufacture of particular types of silver suspensions receptive to these dyes, and the methods of incorporation of the dyes to produce the maximum sensitizing action.

### Improved Quality

Not only has panchromatic negative helped to bring about a great improvement in the quality of the screen, but it has made possible the revolutionary changes that were required in studio lighting with the advent of sound pictures.

The old type of arc light supplied an intolerable amount of extraneous noise. The incandescent lamp is ideal from the standpoint of silence, but it could not have found a place in the modern studio if panchromatic film had not been available.

The incandescent lamp is relatively weak in blue, the rays necessary for action on the old types of negative. It is rich in yellow and red rays and the panchromatic film can make full use of practically all incandescent emission.

### Benefits Workers

This special fitness of panchromatic film for incandescent lighting not only brings about a considerable saving in current but gives the actors a more normal environment.

The powerful lights of the former days were not only uncomfortable but often injurious to the eyes of the players and studio workers.

The sensitivity to incandescent light of the special du Pont panchromatic brought out this year is at least double that of the regular product which has been so universally approved during the past four years.

In actual productions at Hollywood it has been found necessary to reduce lighting amperages by one-half. It is sufficiently sensitive to take night scenes on Broadway or similarly lighted thoroughfares without the special hypersensitizing treatment heretofore necessary.

### *RCA for Danville*

Sound motion pictures, presented through the medium of RCA Photophone reproducing apparatus, soon will be a weekly programme feature for the benefit of inmates and employes of Danville State Hospital in Pennsylvania. It is expected several other state institutions will install similar apparatus.

### *Tanar Adds Floor Space*

The Tanar Corporation of 5357 Santa Monica Boulevard has moved into No. 5359 at the corner of Serrano street. The added space will be devoted to offices. With this increased area Tanar now has possession of the entire ground floor of the building, a total of 8000 square feet.

*King Charney says...*
WHETHER IT BE CARBON OR INCANDESCENT LIGHTING
WHETHER IT BE TALKIES OR SILENT
*Insist Upon* Agfa *Negative*
*For definite results*
AGFA RAW FILM CORPORATION




*Here is Miss Ann Lee Petterson, who won the decision of America's most beautiful girl for 1931. The photograph was taken in Galveston during the international beauty pageant in June last. At left is John L. Herrmann, Paramount sound news cameraman, with Soundman George L. Graham at right*

### *Sam Goldwyn Installs RCA in Santa Monica Beach Home*

Immediately following the announcement that RCA Photophone, Inc., was introducing its new special size sound reproducing equipment, Samuel Goldwyn contracted for the installation of a complete unit in his Santa Monica Beach home.

Among those who have had Photophone apparatus for some time are Cecil B. DeMille, Gloria Swanson and William R. Hearst. Mr. Hearst has three equipments in private theatres at his ranch near San Simeon, California; his summer home at Santa Monica and his eastern summer estate, Sand's Point, Long Island.

### *Klangfilm Clicking*

As of April 30, 1931, 1,375 cinemas were equipped with Klangfilm-Tobis-a recent Canadian trip, wonderin how Gaumont reproducing apparatus, reports Trade Commissioner Canty of Paris. Of these 915 were in Germany and 460 abroad.

The total seatage of the Klangfilm equipped cinemas in Germany is estimated at 600,000, or more than 50 per cent of the total seatage of daily operating houses in that country.

### *Cameramen Off to China*

Cameraman Jack Smith and Jimmy Williamson, assistant, left San Francisco July 31 for Shanghai to photograph the productions of the Orient Pacific Picture Corporation, of which Harry Garson is the chief. Accompanying them will be a sound and production crew.

It is expected the company will work with mixed Chinese and European casts for release by RKO.

### *Williams Reports Business Heavy For Composite Labs*

THE Composite Laboratories Company, also known as Williams' Shots, reports it is now working on nine productions.

Frank Williams says the record for the past thirty days is in excess of 115 shots and that each week the field force is averaging between 30 and 50 shots. He adds that personally he has seen no evidence of a slump in studio work and that the personnel of the laboratory has been steadily expanded.

### *Church Changes to Sound*

Senator James E. Kirvan, who owns Kent Island, in which the village of Stevensville, Md., is situated, has contracted for the installation of RCA Photophone sound reproducing apparatus in the First Methodist Church in order that the community, comprising about 300 persons, may enjoy the latest sound pictures.

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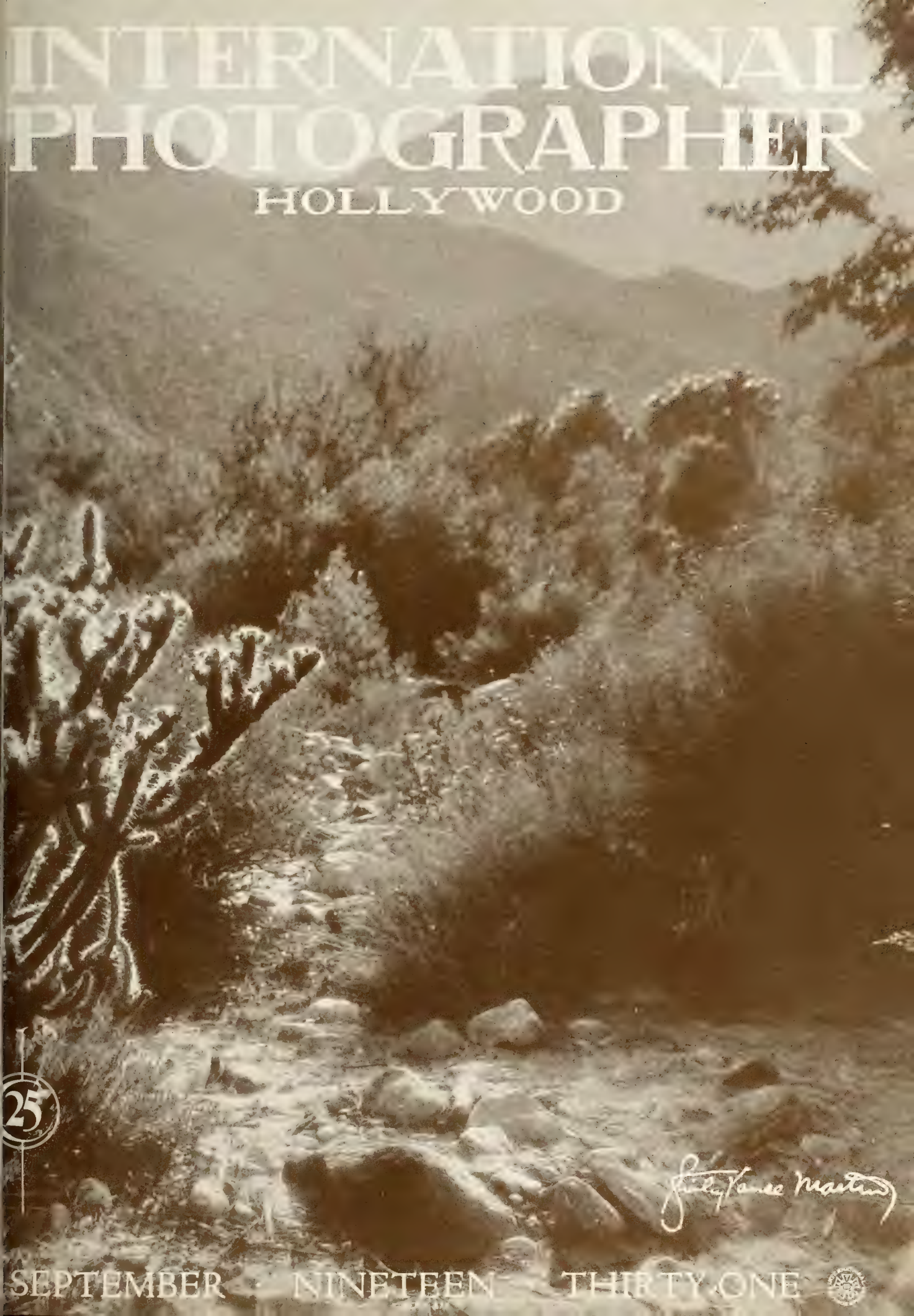
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*Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.*

*Affiliated with*

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*"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration."—Abraham Lincoln.*

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HOWARD E. HURD, *Publisher's Agent*

GEORGE BLAISDELL - - - - - - - - *Editor*
IRA HOKE - - - - - *Associate Editor*
ESSELLE PARICHY - - *Staff Correspondent*
LEWIS W. PHYSIOC, FRED WESTERBERG - *Technical Editors*
JOHN CORYDON HILL - - - - *Art Editor*

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# Physioc Writes of Camera Problems

## Veteran Photographer and Laboratory Expert Reviews Difficulties and Achievements of Prolific Post-War Period

By LEWIS W. PHYSIOC

*Senior Technical Editor International Photographer*

*In paper read before the Society of Motion Picture Engineers at its spring convention in Hollywood, May, 1931*

MANY students of the various forms of art have considered it a good method of study to review particular periods of development, search out the secrets of individual mastery, and classify definite schools of treatment. Such a course of study may aid in the solution of the current problems of a like art.

The acknowledged merit of one example may point out the errors in another, and thorough analysis of such efforts may furnish an idea that the student may hook up with his present curriculum and develop new ideas, suggest new needs, and consequently develop a greater perfection of his art.

When we speak of the student we refer to that type of mind that leaves nothing unturned that might furnish more enlightenment. Let us not be afraid, then, to go back to the daguerreotype or the wet plate even if it does nothing more than inspire a just appreciation of the photographic materials and facilities of today.

But what is more important, we may find in such a retrospect much evidence of sufficient merit to show very clearly the magnitude of the responsibility that devolves upon the cinematographer of the present time.

This thought becomes very significant when we enumerate the comparisons between modern materials, equipment and facilities and those of former times.

In such a survey we take no notice of that early period when the mere novelty of motion pictures excused and permitted any sort of photographic effort.

We rather consider the beginning of that post-war period when motion picture photography developed into a really beautiful art. It may be interesting to review some of the agencies of this development.

### New Era Dawns

Some of the pioneers were beginning to learn the powers of their medium. The very beauty of the thing was beginning to enlist some fine talent peculiarly fitted for that form of art.

Advancement in one group of operators stimulated the other departments. Projection was improved; the laboratories answered the call and moved from dirty sheds and cellars into handsome buildings equipped for better processing.

The manufacturers responded with improved cameras, new and varied lenses; the old static generating film was replaced by the X back and, shortly, that was improved. The open air, diffused sunlight stages gave way to inclosed ones with their limitless combinations of artificial light.

Director and cameraman alike enjoyed the range of their medium. The pictures abounded with beautiful outdoor scenes and spectacular light effects. The pictures prospered and offered generous encouragement to the most earnest efforts toward artistic developments. All this resulted in that period of interest which we now consider.

It was likewise a period of experimentation. Everyone experimented and the results were astounding. Novelties were introduced with breathtaking swiftness. The effect of successful experimentation is the most stimulating influence on the mind of man and urges him on to still greater achievement. Nothing stops him except the inviolable laws of nature.

All these developments so broadened the cameraman's means of expresion that he began to exhibit a definite individuality. He has become an artist; his manner of vignetting, his system of lighting, his soft focus effects, his exterior compositions, were thoroughly characteristic.

Still he was not satisfied. He wanted to do things yet denied him, to go into shadowy places which his 4.5 Heliar had theretofore prohibited. His night effects were still unsatisfactory. He wanted to render those clouds, hanging over the mountains; he began to desire color rendition. He had to have faster lenses, highly sensitive panchromatic film.

### New School of Photography

The acquisition of these new or improved elements ushered in a new style of photography, and for the next few years, according to some critics, motion picture photography appeared to be the least satisfactory since the early stages of its development.

The reasons for this condition are also worthy of study, for we are eager to improve the present and secure the future results.

There developed a tendency to play everything on the lot or in interior settings, and the pictures lost that charming variety of interplay between beautiful exteriors and adequate interiors. Simple beauty and tasteful elegance were submerged in competitive display and elaboration and complicated photographic effect.

The new wide aperture lenses were difficult to manipulate. There was considerable display of faulty focus which developed a careless distinction between the legitimate diffused effects and real errors in focus. Those broad-faced lenses were also difficult to mask and tended to flare and veil the image.

There developed a marked tendency to overexpose with the idea of securing "softness"—an exaggerated use of shiny reflectors on exteriors and too much front light on interiors which neutralized the effect of the principal sources of light as of special accents.

This condition entailed a proportionate modification of laboratory treatment. Developing formulae were greatly modified which did nothing more than provide printing densities by superficial development. In many cases the entire printing systems had to be changed. These changes, it is reasonable to suppose, may have developed an entirely new taste for or judgment of quality, and this we can determine only by a review or comparison of past performances.

### Too Much Haste

All this may appear a little critical, but we reasonably can plead extenuations in the matter. We have developed too rapidly. The cameraman has advanced to higher degrees before enjoying, a little while, his mastery of current conditions—seeking innovations before exhausting the existing novelties.

A great financier in analyzing our production problems has said that there should have been another twenty-five years before we were given the panchromatic film, fifty years before the color pictures and a hundred years before the talkers. In other words, we are killing the goose before she has finished laying.

But to return to our alibies:

Picture production was beginning to be an elaborate display, and there is nothing which so intimidates the rank and file of workers as the responsibility of spending vast sums of their employers. Retakes were costly, the time of making them was more so. There was a temptation of insuring one's position by taking the sure route of using every available element of getting something on the film.

The introduction of the panchromatic film and incandescent lighting staked out a new milestone in the art. They furnished a new and serious demand on the cameraman's skill. They brought him face to face with a deep and complicated branch of science from which he was theretofore exempt, i.e., the theory of color.

### Density Against Quality

Many able photographers have freely expressed their uneasiness over this new department of their profession. Others seized on to the new system with bold assurance, and some of them achieved such success as to prove, beyond a doubt, the value of the new material.

In bringing our retrospect up to

date we believe we can state with authority that there is still a tendency to overexpose. We have conducted some photometric readings in various laboratories that disclose the fact that the great majority of negatives, both exterior and interior, are printing on the heavy side.

And what is more important, the negatives do not have the appearance of being fully developed, leading to the belief that the machines and developer have been adjusted to secure a printing density at a sacrifice of quality.

We have even known of instances where it was necessary to dupe negatives in order to print them.

This last mention of the dupe furnishes another reason for what may appear a too critical attitude. A dupe is a dupe, no matter how well made, and the amount of duping done in the last few years can but have shown its effect on the general quality.

All this may suggest that we were beginning to stray from the first principles of photography, i.e., *A correct exposure and proper development.*

**Introduction of Sound**

Before we had really mastered those above mentioned conditions the talking pictures were upon us. This new department has greatly affected motion picture photography. The reasons are all very apparent. The cameraman no longer has that freedom and range of activity he enjoyed during that period we have reviewed. He has had to make the best of the sound-proof booth and the various other camera covers.

They have enveloped his individuality and his artistry in a mattress. It is like requiring a musician to play his beloved fiddle with his sensitive fingers covered with mittens. They restrain the individual management of the camera.

There is a very unsatisfactory feeling in having to shoot through heavy plate glass, with its problems of refraction and reflection, personal discomfort, the difficulties of lining up sets and focusing or following focus during the moving shots that seem to have become so popular.

Many inquiries have been made as to which type of blimp is most satisfactory. There are no satisfactory blimps. This is the one thing that has taken all the joy out of the cameraman's profession. Indeed, there is little improvement in the "blimp" over the "dog house" (booth) of the earlier days of the talkers.

In the booth the disadvantages, as before mentioned, were personal discomfort, shooting through the mediums and the difficulties of focusing, etc., all of which prohibit those little intimacies between the camera and its master.

**New Supersensitive Film**

We now approach still another era in motion picture photography—the introduction of the supersensitive film. This new film seems to have found favor among the cameramen. The reasons are interesting and an analysis of those reasons should be helpful.

*Exposure:* We cannot be too insistent upon a correct exposure, and a study of this particular situation discloses a very encouraging outlook.

We have observed that in some quarters where there has been a tendency toward overexposure the work shows a decided improvement. Our answer for this lies in the fact that as the operator realizes the great increase of speed, the dangers, or we should say the fear, of underexposure is minimized and confidence is increased.

He is lighting more softly and is no longer afraid of shadows, and shadows well arranged are the life of photography. Many have returned to the F.3.5 aperture on the studio sets. This furnishes better definition and especially improves those focal effects where moving objects are included in the background of close-ups. All this has likewise improved the printing range.

*Filters:* It is yet a little early to consider the question of filters in connection with the new supersensitive film and here again we can only study this subject by reviewing past usages.

In canvassing the opinions of a number of cameramen we have come to the conclusion that there is considerable uneasiness over the use of filters. There is, apparently, a limited understanding of this complex subject. Many complain that information given out by the authorities is too technical in character for the majority thoroughly to understand.

Their minds are more open to artistic reasoning than scientific or mathematical discussions, and they would like something expressed in terms more suited to the layman.

**These Filter Things**

There are some who have successfully used the neutral filters in controlling exterior exposures but rarely go beyond the use of the 50 per cent; some who have used the combination of the neutral and the color separators; some who are very timid as to the use of filters at all, confining themselves to the great favorite combination 23A and 56 for night effects.

Others have a most complicated collection and use them very indiscriminately, and in this we may fancy that there is great danger of their work showing too great a variety of contrasts. Among such a collection are numerous "trick" filters graduated from a highly actinic violet at the bottom to a deep mixture such as the 23A and 56 at the top.



*Lewis W. Physioc*

Such a filter is supposed to render night effects, the upper part holding down the sky while the lower part permits the foreground to register very definitely.

We question the value of such a filter; its effects are very false and lacking in natural balance. Indeed, it is very difficult to obtain satisfactory night effects in full daylight. It is our humble opinion that very little improvement has been made in this matter over the former method of carefully exposing the panchromatic film with a uniform filter and submitting the print to the tinting and toning process. We have seen some beautiful effects achieved by this old fashioned method.

The knowledge of filters seems to be somewhat of a club affair. Cameramen love to get together and discuss the use of this or that filter for various effects. The study of the subject seems to be limited to the results of everyday experiences and conditions are so variable, from day to day and hour to hour, that we doubt whether this is the proper method of study.

The writer confesses that he is familiar with very few of the names of the various filters, but is accustomed to select one by judging it in combination with the prevailing light conditions, the name be what it may.

**Through Varying Eyes**

There are many difficulties that enter into the use of filters. There is a physiological variation among individuals' eyes. They do not see or judge color alike. Consequently, this swapping of experiences is readily accounted for and they may be worth setting forth.

It is generally agreed that the best results are noted as follows: Early morning light up to 10 o'clock, K2 filter. Early morning, back light, K1, contrast and modeling achieved with reflectors. Flat front light, K3 in order to increase modeling and contrast.

From 10 A.M. to 2 P.M., K1 with neutral and more exposure in an effort to soften the shadows of the midday sun. In such light the color factor is least considerable, and the neutral prevents that veiling of the shadows so undesirable in exteriors.

The neutral seems also to allow of good luminosity and fine detail in the shadows and prevents clogging up and spreading of the highlights.

From 2 P.M. on through the afternoon the color of the light of declining day is very noticeable and changes rapidly. In such light very little correction with filter is necessary.

Soft diffused sunlight is highly actinic and very tricky. It lacks contrast, and in such light color is more pronounced. Such a case requires about a K3 for color rendition and contrast. Spectacular cloud effects,

of course, require a variety of treatment according to formations and the distribution of colors. This subject is independent of the above suggestions.

### Simple Experiment

The judging of the color of light is very difficult for those who are not particularly trained for such a study. The artist has of necessity to cultivate this. By estimating the color of the shadows he can determine the character of the light by the scientific principle of complementary values which establishes the key in which he must paint his picture.

Those who are not familiar with the theory of color complements may get a hint from a few simple experiments. Cover your desk light with a piece of red gelatine and cast a shadow of your pencil upon a sheet of white paper. This shadow will be a pronounced green, the exact complement of the red gelatine. Use blue gelatine and the shadow will be yellow, complementary to the blue. Your K3 filter, covering the light, will cast a shadow decidedly violet. So be careful; when you see violet or bluish shadows across your foreground you do not need much color filtration.

The neutral filters are very valuable, for in many instances it is very difficult to control exposures without them, especially when the photographer dislikes the wiry sharpness of the diaphragmed lens. And with the talking picture the closing of the shutter, as a means of exposure control, impairs the illusion which is so dependent on synchronism.

It readily may be seen that when the shutter is too much closed there is so little of the picture recorded in proportion to the sound record that the synchronism cannot be good.

With filters as with painting we recommend a simple palette, K1, K2 and K3, and the 23A and 56. Some photographers seem to think that the new film gives best results with Aerial 1 and 2, the monobrome orange, and 23A or 56.

*Lighting:* Since the introduction of supersensitive film there has been a great deal of discussion as to its influence on the consumption of light on the sets. Investigation discloses a varying condition. There has been very little reduction of current.

It is rather early to expect that. However, there has been a great deal of silking over the lights which has invited a little controversy.

But it must be considered that the silking of the lights is not done with the idea of cutting down an excess of light in lieu of curtailing consumption of current, but to increase the diffusion as well as modify the exposure.

### Light Highly Diffused

Highly diffused light makes a very satisfactory basic system and permits of fine registration of special effects, such as lamps, lights through windows, etc., the so-called trick lightings.

Some operators are working the lights at greater range, achieving greater dispersion in a little different manner from the silking, also allowing greater freedom of action and more personal comfort to the actors.

There are some who have probably expected too much from the new film and have tried to light a little too sketchily. However, this is merely an experimental daring that will soon be corrected.

We have no doubt but that there will be great changes wrought in the lighting system, and we make no question but that there should be. Everything should be considered that may enable us to take full advantage of the merits of the new stock-lighting, lenses, filters, developers, etc. We want to find out what it will do and we cannot do this if we stick too rigidly to the old methods.

*Make-up:* Investigation shows that there has been very little change in make-up to meet the conditions of the new stock. We see no reason why there should be any great change, except to correct some of the errors of the past.

Some of our best experts have always opposed straying too far from nature. Let the make-up rather serve the lack of the retouch artist. There is still a great deal of exaggeration in the treatment of eyes and lips.

We recommend playing characters straight. The greatest care should be shone in the treatment of pronounced blondes. There is something very false and unnatural, especially in black and white photography, when a very light blonde is shown with too swarthy a face, heavily shaded eyes and harshly penciled lips. Some of the girls may like it, but the artist does not.

*The Camera:* Ever since the introduction of talking pictures the camera has been the great problem. The microphone was a very radical institution, searching and exacting, and something the camera designers had not anticipated.

The multitude of gears and moving parts make the present cameras very unfit for photographing electrically recorded pictures. A great deal of credit should be accorded those clever fellows who have rebuilt them in an effort to silence them sufficiently. However, these alterations are merely heroic makeshifts. The increased speed at which they are driven is very trying on them.

An entirely new idea is necessary. We believe there has already been something accomplished in this direction, a camera somewhat on the principle of the old Vanoscope but not yet fully proved.

*Motors:* The question of motors, we believe, has been an obstruction in the way of camera improvement. The motor department must be standardized before the engineers can make up their minds to do something about the camera. At present each studio seems to have its own ideas about the type of motor.

This is a very vital influence on the future design of the camera. Another difficulty in the way of camera developments is the uncertainty of the picture aperture. This must also be settled before anything can be done.

*The Aperture:* The present picture dimensions are a source of great worriment to the artist. It is very difficult to frame a pretty picture in the present awkward proportions. Vignetting and other individual effects are prohibited by these limited areas and proportions.

Projection apertures are not standardized and the cameraman is never sure of his frame. We frequently see the tops of heads cut off, people partly out of the picture and other awkward instances of framing.

We realize the tremendous cost of providing a new aperture, but the present one is certainly unsatisfactory. Even when matted down to the original shape there are many disadvantages, chief among which is the increase of grain by further enlargement. Here, indeed, is another makeshift. Let us realize that if we MUST make talking pictures, let us make them right.

*Photometers:* The proper exposure is of such vital importance that a finely perfected exposure meter would be of great help. Heretofore it has been difficult to interest cinematographers in such a device, but the cameraman's responsibilities have increased to such an extent that they should welcome anything that will aid them in estimating exposures. The greater number of scientific instruments we can have the nearer we can approach the standardization of the photographic process.

This would be a very desirable development. The cinematographer could then devote more time to the purely artistic consideration of his picture. We are glad to see some good instruments being now produced, and continual experiments are being conducted. We believe that such a device has even been installed upon a camera.

*Spectroscope:* There has been an interesting attempt to design a spectroscope to aid in the selection of filters, but the experiment has not been carried far enough. This is probably due to the designer's lack of knowledge of the cameraman's needs.

A slide has been provided into which a filter may be inserted and furnishes by this means a comparison of the spectrum with and without the filter. However, it requires a very keen judge to determine how much and what position of the spectrum is modified.

If such an idea could be elaborated to furnish a scale that would show clearly the shifting of the bands of color and the varying character of the light this might enable the operator to choose a filter of the proper factor to compensate for the quality of light.

*Standardization:* Photography has long been an art in which the merits have been the result of judgment, experience, inherent impulse, guesswork or what you wish to call it. Success has been proportionate to the individual ability to balance a great many very uncertain elements.

The operator chooses his subject, sets up his instrument and muses: "Well, I guess I'll close the diaphragm on this to carry that distance, but to prevent too much harshness I'll give it a good, full exposure.

Then I guess I'll develop in pyro and strive for a soft thin negative with lots of detail in the shadows."

When it comes to the print he guesses through another process and when it is finished exhibits a marvelous piece of guesswork.

Such efforts represent a highly individual art. But motion pictures is a business with enormous expenditures involved. Nevertheless the cameraman has to go through pretty much the same procedure as the lone artist just pictured; not, however, with the same limited expense of the still picture enthusiast, but with thousands and thousands of feet of costly film.

**What Are Ideal Conditions**

The uncertainty of his endeavors are further reflected in the laboratoy situation. The lab expert, in turn, follows up with the consideration that the developing machine should be run at such and such speed, with the accepted formula, and appears sure of but one element, and that is, that the correct temperature is 65 degrees. But are we sure that all else is absolutely correct?

We are trying to avoid overexposure and superficial development and their accompanying gray, muddy tones. We must avoid underexposure and forced development with their concomitant chalky whites and empty black shadows. We would like to know what are the ideal conditions.

There may be beauties in our present materials not yet explored. We would like to see some experiments conducted to ascertain the full scope of the new supersensitive film and with the hope of establishing standards that will enable us at all times and under all conditions to get the best results.

We do not know of another industry of such magnitude that so little encourages scientific research for the benefit of its technical departments.

We cannot overlook the fact that we have learned a great deal from our brother workers in the sound department. They have pretty well proved that with their more nearly standard exposures they can equally maintain or control the proper contrast in development.

*Criticism:* What we need very badly is honest, intelligent, constructive criticism. There is nothing so stimulating as criticism—not the caustic, controversial idea so common among reviewers, but competent, analytical disquisitions. We have very little of this.

A picture is either a "knock-out" or a "flop": the photography is either good or bad, dull or clear. We want to know why a thing is good or bad. We want to know what to avoid and what to enlarge upon.

Some of us may not relish a criticism of our work, but secretly we will profit by it, for the real student will gather from every source.

An artist once bitterly upbraided an associate for pointing out an error on his canvas, but the more he tried to justify his work the more glaring became that fault, and he never rested until he had painted out and corrected it.

# *Full Program of Talking Pictures Exhibited on English Express Train*

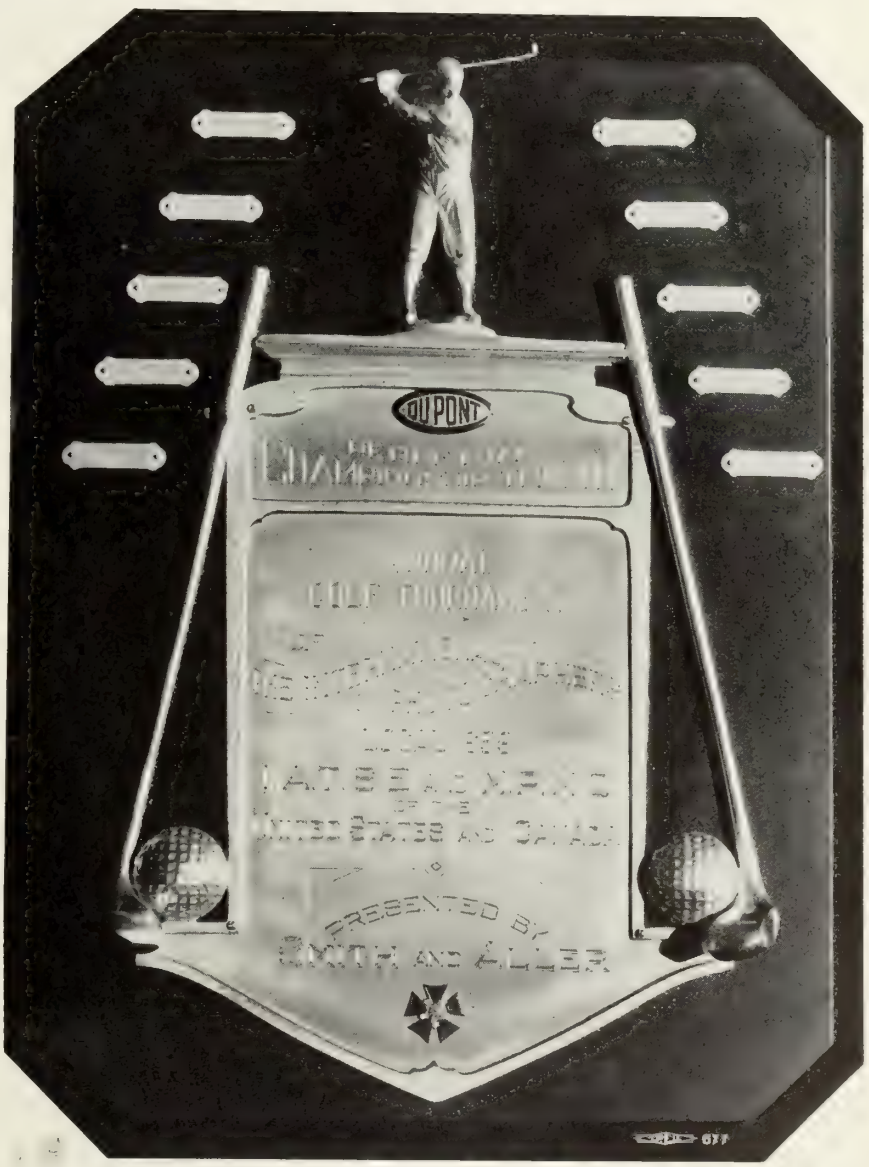
CO-OPERATION between British-Gaumont and the London North-eastern Railway recently resulted in the showing of a full program of talking films on a train, according to Trade Commissioner George R. Canty, Paris, France.

It is now expected long-distance trains in due time will have their regular cinemas.

A sixty-foot coach on the Scarborough Flier was converted in twelve hours for the demonstration, felt and tapestry being used as sound absorbers. A small van coupled to the rear of the coach contained all the necessary equipment for the supply of power. British Acoustic sound set was used.

It is stated that in spite of the elaborate precautions there was some difficulty in hearing during the outward journey. On the return, however, the loud speaker was placed in front of the screen, instead of behind, as previously, and it was possible to hear almost every word clearly. Passing trains proved one of the disturbing influences.

The portable set used possesses a fan attachment which blows a continuous blast of cold aair into the projector lamp housing so as to reduce risks of fire to a minimum.




*International Photographers perpetual golf trophy, contributed by Smith and Aller. A leg was recorded on it in 1929 by Roy L. Johnson and in 1930 by John J. Mescall. September 20 on St. Andrews course the battle is on for the third leg*

# African Explorer Looks at Mojave

## Major Treatt Under a Warm Sun Sees Joshua Trees and Red Rock Canyon and Makes Use of Veteran Camera and Tripod

SINGULAR how much liquid in the shape of cold water, iced tea and various kinds of pop may be consumed by a tenderfoot when for the first time he invades the desert away from the sea a hundred miles or so. Of course, reference is being made here to summer, to July, and to a July in the midst of a hot spell the torridity and humidity of which not even a real estate man would dare deny. But for the moment, let that thirst stuff ride.

A month or so earlier the editor had suggested to Major C. Court Treatt, who, as told in the July issue of this magazine, is here in Hollywood from his home in Surrey, England, preparing for his coming motion picture trip to the Sudan, that if at any time he cared to take a run out of town it would be a pleasure to turn on the ignition switch.

The invitation was accepted for July 19. Yes, Mojave desert and Red Rock Canyon would be great. As to an early start the major agreed that would be quite all right. "You name any time after 2 o'clock and I'll be standing by," he said. A plea for reason immediately was offered, with the result a compromise was effected for 5:15.

To the intimation we would go down street and get a bit of breakfast the major suggested the driver be his guest and try the bivouac style of cooking bacon and eggs.

At the appointed hour this writer was at the major's door, which he found wide open. The coffee was boiling. Out of the corner of his eye the visitor watched with thieving and hungry eye the ways of an outdoor man approaching a breakfast of bacon and eggs. He followed the placing of four strips of the well-cooked bacon on a hot plate and the deft immersion of two eggs most skilfully cracked. There was some basting with the fat of the bacon and then the eggs were laid on the aforesaid quartet of strips. Well, it was "topping," and that is not maybe, if you gather what is meant.

It was 6:15 before we were on our way with two thermos bottles of cold water. The route was out through San Fernando and Newhall and Saugus and Mint Canyon. "Not unlike South Africa," declared the major as he gazed on the rolling landscape of the canyon.

A causal remark revealed unconsciously the trend of thought of the man who has fought hunger in a country when at times food supplies were exhausted and water and animals scarce.

"There would seem to be no good reason why a hobo with a knife and a match should start the day without breakfast in this country," the major suggested.

"Are you thinking of the rabbits and squirrels which during the night failed to heed headlights when they started to cross the highway?"

"Why, yes," was the response.

### Photographs Joshuas

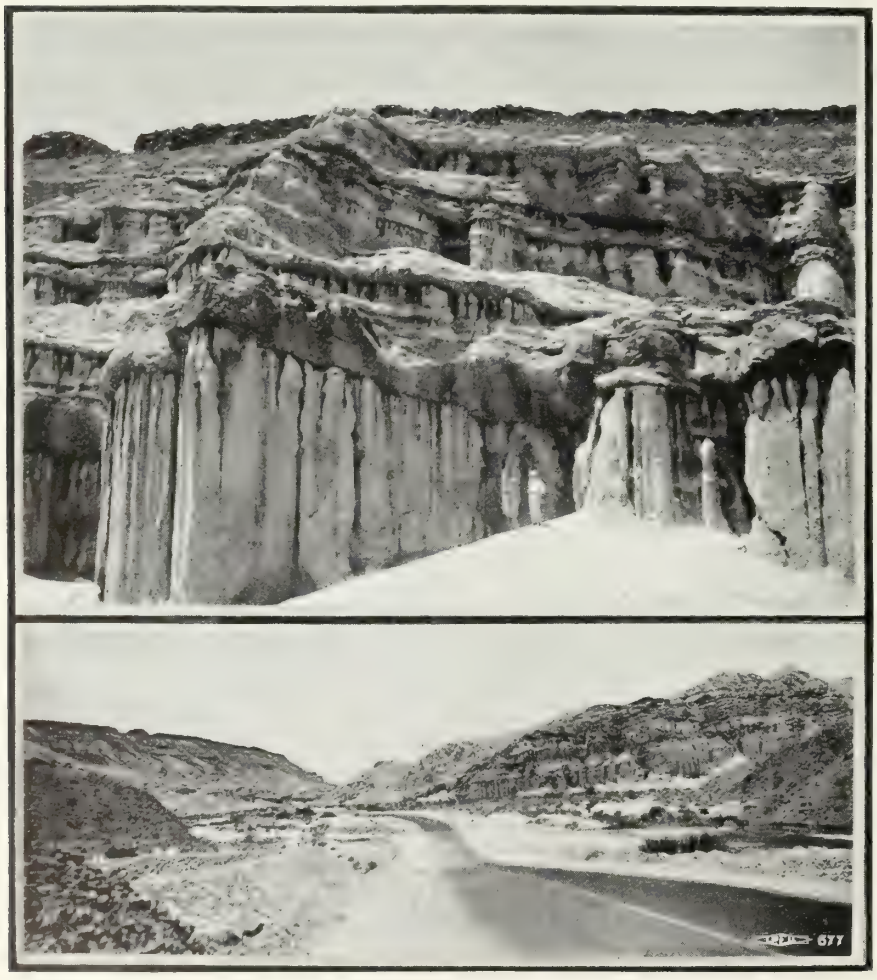
Sixty odd miles from home we slid down the hill to the level of the desert, the contour of which was varied with the knobs or buttes or kopjes as they stood out of the gathering haze.

North of Lancaster a stop was made while the major snapped a number of pictures of the joshua trees which cover the desert here for many square miles. At this point the editor in spite of previous resolutions of abstention reached for a bottle. The wiser major declined.

There was a stroll around the ancient town of Mojave, and with the luncheon at the Harvey restaurant a couple of long glasses of cold tea. The thirst was getting active—and incidentally so, too, was the thermometer as it approached the century mark. Even the equator-hardened major was feeling the thirst.

It was around 11 o'clock before we started north for Red Rock Canyon. Several exposures were made here at noon in what seemed to be a rather warm sun. With the formations the major was fascinated. He declared he never had seen anything anywhere resembling the picturesque combination of structure and color.

At a stop at a gas station just below the canyon on the way back an inquiry as to the temperature brought the reply that but 10 minutes before it was 108. Somehow it was a satisfying answer. Had it been a lesser figure the integrity of the recording in-



*Above—Camera facing west on highway running through Red Rock Canyon, showing a slice of that famous pile. Picture taken at high noon, with temperature at 108 degrees Fahrenheit. Editor in foreground to show relative height. Below—Looking north from highway through Red Rock Canyon*



*Left—With Hughes Lake in background editor is shown on left fighting to keep eyes open in spite of fierce rays of low descending sun as Major Treatt demonstrates how it is done by distant release. Note in major's right hand spool of cotton which editor has panhandled from neighboring housewife. Right—View of joshuas in Mojave Desert, trees in background suggesting troops moving in open formation*

strument would have been questioned, not too loudly, of course.

**Twenty That Looks Five**

As to the distance between the station and two buttes off to the east the grim-faced but altogether kindly station man said the twins, in spite of their apparent nearness, were a full twenty miles away. "I know," he declared, "because often I have ridden a horse over there and back the same day. And that, in this kind of weather, is a day's work for any man. Yes, or horse, either," he added in response to a suggestion.

Back at Mojave there were more huge glasses of iced tea and the bottles were refilled with cold water. The major was absorbed in visiting the several old English steel engravings that adorned the walls of the railroad restaurant, a hostelry that in the days before the laying of the rails long ago had served as a hotel for those who traveled by stage coach; when the dance floor was the present waiting room and the bar room what is now the women's room.

The placid features of the woman on the other side of the counter who looked so much more like the custodian of a Back Bay library than a waitress in a desert railroad town restaurant lighted up with interest.

**Beware of Reporters**

"There was a man in here a few weeks ago," she said, "who spent a lot of time looking at those pictures and asking questions, and until I received a magazine in the mail I never knew he was a newspaper man."

"You have to be on your guard," replied her listener. "You never can trust those birds."

Unwittingly she did, nevertheless, smiling quaintly as she told how a customer when a fellow-guest had inquired where he supposed Fred Harvey got his waitresses had suggested possibly in Kansas.

"I don't think so," responded the inquisitive one. "I believe they are convicts on parole."

And from that Madonna-like face topped by graying black hair came what sounded much like a chuckle.

The clock was pointing to 2 when we headed south. It was early to go home, so it was decided to make a detour to Hughes Lake, to the both merely a name. Nevertheless very quickly it was discovered it was more than that; it was a place to remember.

Instead of turning to the left at Death Curve at Palmdale the machine was headed to the right. In short order we were running through a valley over a hard dirt road, cool by comparison with the heat of the concrete. The highway wound and it rolled, with something to see on both sides.

On the left was a landscape so different from the usual desert July background the writer was led to observe "It is non-Californian."



*Looking through gorge in Red Rock Canyon*

"Taking the words out of my mouth," remarked the major. "I was about to say it reminded me of England."

It was New England the driver was thinking of, a spot of terrain up to that time he had not in summer met up with in the neighborhood of Los Angeles.

**Real Oasis**

After a run of twenty odd miles we came to Hughes Lake, a small body of water, but surrounded by grass of a height and color found only where water is close at hand. It was a real oasis after many miles in the desert.

Just why these pools should be dignified with the designation of lake may mystify the stranger, but certainly they did look good. For those who bring bathing suits dressing rooms are available, as the lake is privately owned. There are accommodations for picnic parties.

On the way back a mistake was made when it was determined to take the short cut to Saugus by way of Bouquet Canyon. The road was narrow and hard and rough—it is now under reconstruction. The roadbed is not of the hardened resilient loam noted between Palmdale and Lake Hughes. It is the antithesis.

Given a good highway Bouquet Canyon is going to prove a favorite with motorists. Very likely it is for this reason the present atrocious condition has been permitted to exist—because of the fear in Mint Canyon of lessening traffic among short distance drivers.

There was an enjoyable run after reaching Saugus. The visitor was very much interested in the beautiful castle-like home of Bill Hart on its Newhall hilltop.

The trip ended in the cool of the late afternoon with the log registering 280 miles—a day to be remembered by this writer as one of many-sided entertainment. And as the end of a pretty near perfect day was celebrated, Mister Volstead was among those absent. So also were the cold water, the iced tea and the pop.



*Ray Wise, Roy H. Klaffki and Ewing Scott all set for their expedition to the far north*

# *Roy Klaffki and Ray Wise Are Safe*

ROY H. KLAFFKI, first vice president of International Photographers, and Ray Wise, his assistant, according to word received by Mrs. Klaffki August 18, were safe in Point Barrow, Alaska's northermost tip. Mr. Klaffki in his message expressed the hope the party would be home by September 20.

The two men have been out of reach of communication for more than five months. They left Hollywood February 25 with the Edward Small expedition headed by Ewing Scott. Their itinerary included Seward, Fairbanks and Cape Hope. The object of the expedition was to secure a photographic record of the daily life of the Eskimo with his dangers and his home surroundings. The party was especially fortunate in its personnel in that Ray Wise is a native Eskimo.

The last previous word received by Mrs. Klaffki from her husband was early in July when there reached her a letter from her husband under date of March 18.

The next news came when Scott wired Small that following the dangerous isolation of the party for a month at Icy Cape due to unprecedented ice conditions the members and their native helpers finally were sighted and rescued by a whaler.

Word from the expedition had been anxiously waited at the headquarters of International Photographers, there being a fear that if a report were not soon received the party would be delayed another year.

### *Offer Prizes for Stories*

According to a German trade publication Ufa and Tobis with a view to infuse new forces into the German film production have decided jointly to institute a fund of 100,000 marks which will cover prizes for the best film subjects and the preparation of scenarios.

Besides Ufa and Tobis reserve the right to buy any one of the subjects in question.

### *The Cover Artist*



*Shirley Vance Martin*

### *Sound in France Reducing Amount of Film Production*

THE French censorship office examined the following quantities of films (in meters) during 1929 and 1930 and the first five months of 1931: 1929, 1,453,749 meters; 1930, 1,-144.002 meters; 1931, 491,661 meters.

The decline in imports is indicated by the following totals for the first five months of the three years in question: 1929, 725,171 meters; 1930, 571,582 meters, and 1931, 491,661 meters.

The French trade press explains this decline by the fact that talking films receive better exploitation and that their number is consequently smaller.

### *New Dutch Studio*

A new Dutch film company, N. V. Electrafilm Maatschappij, has erected a sound film studio for the production of Dutch sound films. It will be directed by Gerard Rutten.

# Mitchell Silences Sound Camera

## While Not Different in General Appearance from Predecessor Is Much Less Intricate and of Sturdier Construction

By IRA B. HOKE

SINCE the advent of sound into the motion picture field cameramen have been forced to operate under some of the greatest mechanical handicaps that probably ever have confronted any class of artisans. I refer to the blimps, or sound deadening devices used to muffle the sound of cameras and motors.

The great disadvantages of these devices lie in their cumbersome and heavy construction together with the fact that the camera thus encased is difficult to adjust and operate properly. With some devices now in use photography becomes virtually guesswork.

Cameramen daily see hundreds of dollars worth of valuable time consumed as their assistants and operators struggle to get passable results from their bunglesome equipment. The whole affair resolves itself into a farce much like a man wearing boxing gloves endeavoring to pick up a box of spilled matches.

### Remedy Needed

It long ago became evident to both cameramen and producers that something had to be done about the situation in order to eliminate the expensive lost motion entailed by the use of outmoded equipment.

Cameramen appealed to the manufacturers to design a movement sufficiently silent to permit the cameras to be operated near microphones without the cumbersome deadening devices.

Among the first manufacturers to respond was the Mitchell Camera Company. Its chief designers were set to work to construct a camera really adapted to modern sound motion pictures. Every phase of the new technique in picturedom was studied and analyzed before preliminary plans were made.

Therefore, when designs for the new camera were finally sent to the machine shop they represented not only a modern camera but one that is likely to be up-to-date for many years to come.

After the first working model was completed it was subjected to many months of critical testing before it was announced as ready for the market. Two types were built—a portable silenced single system sound-recording camera primarily designed for newsreel work and the studio professional model.

The camera is not different in general design from the old model Mitchell. It has not taken on a lot of spare parts and gadgets. In fact it is much less intricate than the earlier instrument. When operating with either a synchronous or an individual motor it is remarkably quiet.

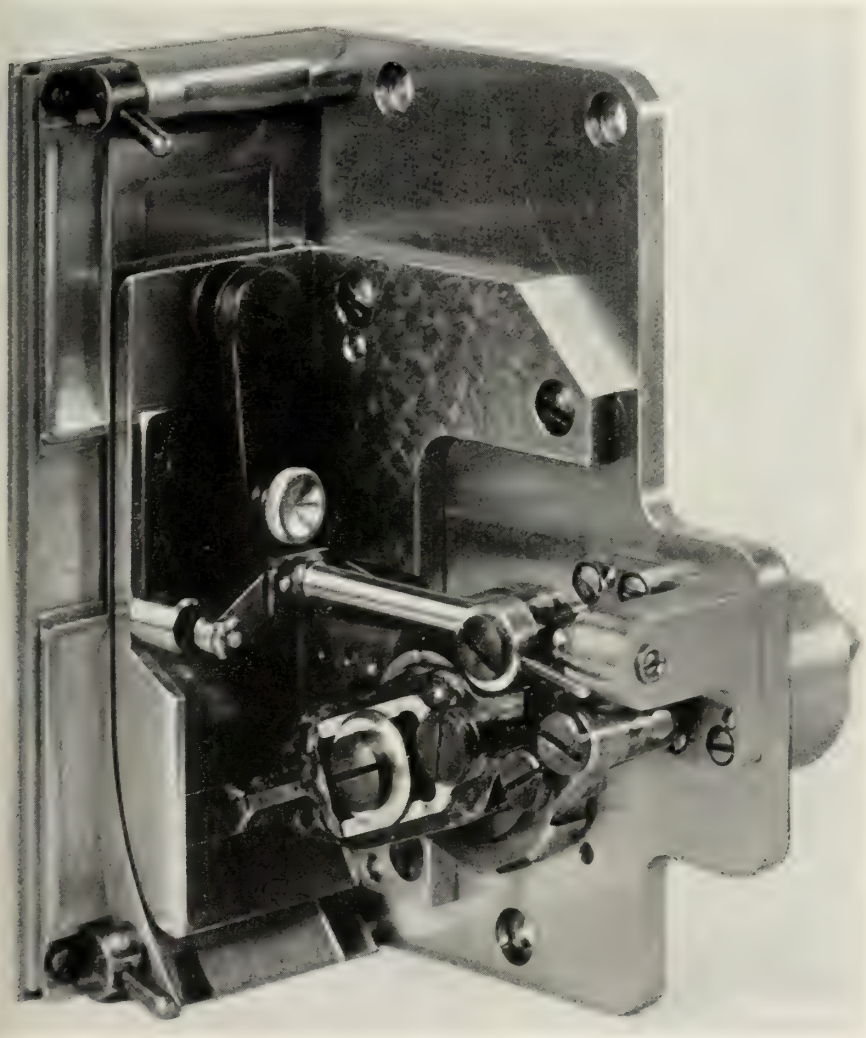
### Eccentric Intermittent

The new film pull-down and register movement is remarkable for its simple and rugged construction. Not only does it perform with the most precise accuracy, but it is surprisingly silent. It is made without the cam and gears used in the former model.

The film is engaged and moved down by a double pin claw actuated by a clever eccentric movement. At the back of the main arm of this eccentric is located a compensating-link which allows the pins to travel in an almost straight line when engaging with and withdrawing from the film. The register pins are situated just above the pull-down arm and register and disengage the film on an eccentric controlled shaft.

Gears and bearings throughout the camera have been redesigned with two ideas in mind—sturdiness and quiet transmission of power. In fact there are only two gears in the camera proper. These work off the main shaft and control the intermittent and shutter movements.

The shutter is made of heavier material than formerly and is balanced by a larger flywheel. It is of the non-dissolving type, but may be set to any degree of opening from 0 to 175 degrees. The control knob for such shutter openings is situated on



*The new Mitchell eccentric register-pin intermittent movement showing simplicity of design and large bearing surfaces*

the rear plate of the camera box just below the film footage dial.

A revolving filter disk has been designed of much thicker stock, which allows heavier gelatine holders to be used. As gelatine filters usually warp somewhat after they are placed in the holders, this added thickness of the disk prevents them from scratches or oil pick-up through contact with the turret plate.

This disk is also thick enough to accommodate the thin stained glass filters manufactured in Germany. At present these glass flats are made only in the light yellow shades, but future development will in all probability perfect a number of stable colors, suitable for more complete panchromatic control.

### Turret Eliminated

Undoubtedly the most modern detail of the entire camera is the elimination of the multiple lens turret in favor of a rigid front board which supports a master mount in which various focal length lenses may be instantly and accurately fitted.

The advantages of this type mount are many. Chief, however, is the fact that the lens itself is focused by a sliding movement controlled from the back of the camera. This, of course, eliminates the objectionable rotating movement in focusing. The focus control is calibrated to each lens by an individual "quill," or spiral adjustment, which not only insures extreme accuracy but affords an accessible control in quick focus changes.

The fact that there is only one lens on the front board allows the mat box and lens shade to be used on the shorter focal length lenses without the usual time consuming feature of removing all the other lenses from the turret. Every camera operator will appreciate the distinct advantage presented in this feature.

The film buckle safety trip has been retained as insurance against mechanical damage in the event of film breaks or buckles within the camera. It is located, as in former models, directly behind the drive sprocket and disconnects the motor switch at the slightest film buckle, thus instantly stopping the camera mechanism.

### Perfectly Blimped

Inter-camera blimping has been carefully studied and successfully incorporated in the new Mitchell. This is especially noticeable on the two major bugbears of silenced machines: the synchronous motor and the film magazine. The motor silencing device is adaptable to any make of synchronous power, a feature that should be appreciated by producing companies.

In the silenced magazines all diaphragm drumming has been deadened without appreciably increasing their bulk.

The Mitchell correct-view finder has been augmented by a calibrated spiral adjusting and locking arm which allows a rapid and accurate setting of the field of view. When once set it cannot be accidentally bumped out of alignment.

Considering the multitude of noise-contributing factors necessary to the construction of this type of machine the builders have been extraordinarily successful in their undertaking.

From the cameraman's standpoint the new Mitchell is ideal.

To the sound man it will offer no obstacle to perfect recording, and the producer will find that time saved by the use of this modern photographic equipment will quickly repay the initial outlay.

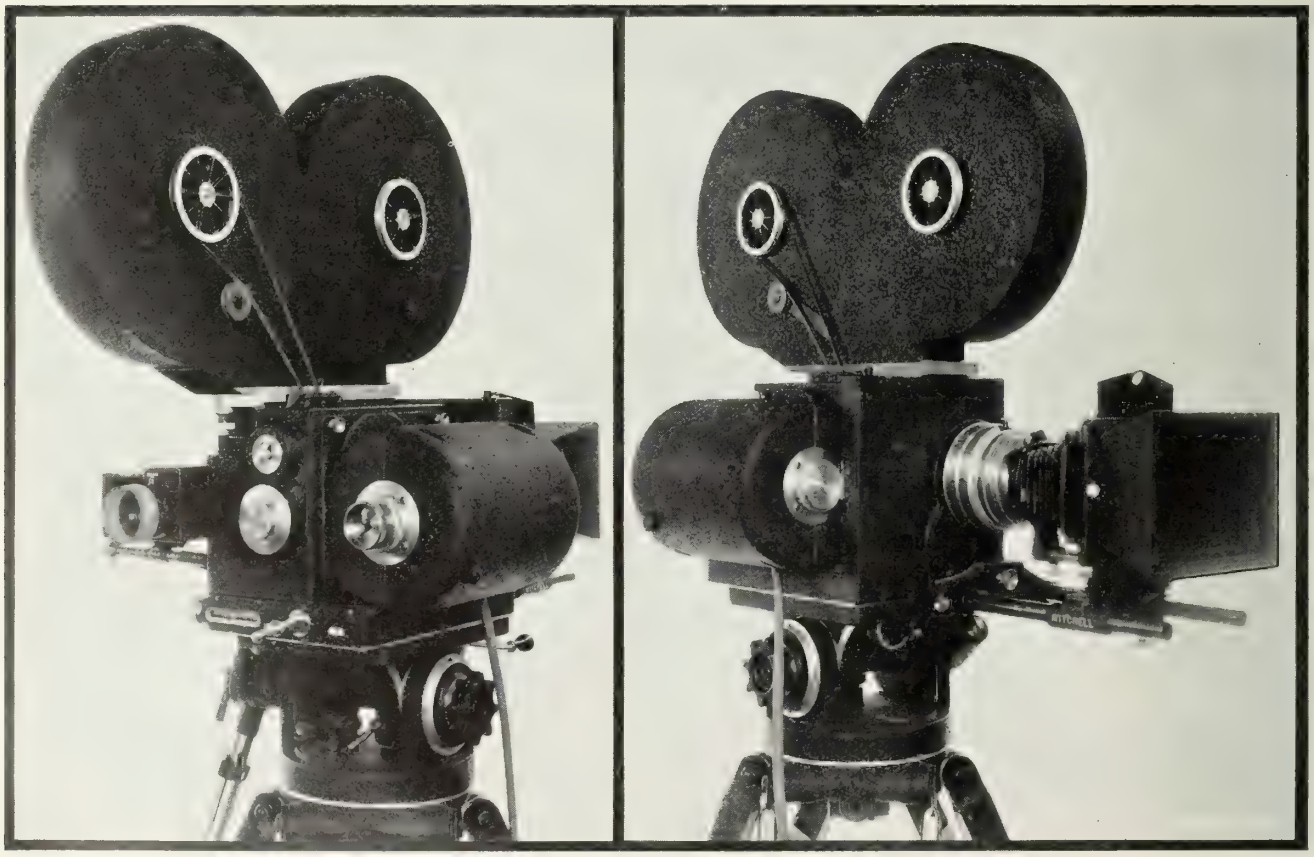
### *We Are Aiming to Do That*

. . . and please change my address as indicated.

It is hardly necessary to tell you how much we all enjoy reading all the good dope which the mag contains, because you probably know that you surely are putting out the real thing.

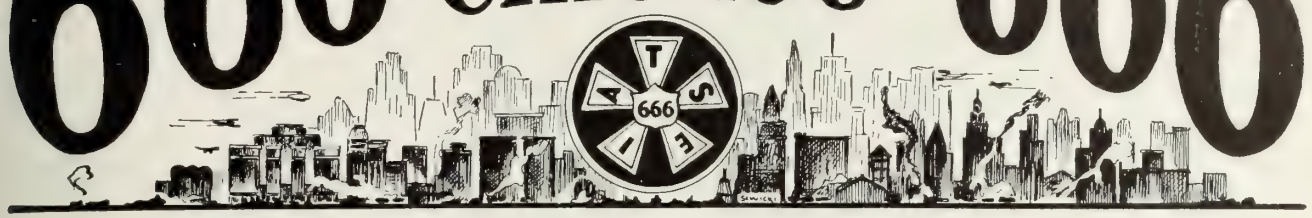
Fraternally yours,
DON M. ALDENDERFER (666).
Metropolitan Motion Picture Company, Detroit, Mich.

P. S.—I am inclosing stamps for which please send me a copy of the May number, which I have lost somewhere in the shuffle. Thanks.
August 11, 1931. D. M. A.



*Left, Rear view of new Mitchell camera showing synchronous motor in compact sound-proof case, also focus control at left side of camera base. Right, Front view of new Mitchell camera showing rigid front-board and master lens mount. Note simplified, clean-line construction*

# 666 CHICAGO 666




### *"Over the Grapevine"*

By NORMAN W. ALLEY

LATEST murmur had Movietone News in line to take over Pathe News production of negative—an economy move. Plan has been killed . . . Captain Baynes announces new Allied newsreel pops out first of September, a chance for the silenters to dust off the old dumb boxes . . . Red Felbinger covered the launching of the new navy blimp Akron not s'long ago—Reports he found a bottle of giggle mist that Mrs. Hoover would not use . . . Billy Andlauer is putting dear ol' Kansas City on a sound basis . . . Charlie Ford, houseboating on the Chicago river, is periscoping about for Colonel Knox . . . Jack "Kid" Barnett, after covering the Ypsilanti torch killing yarn, claimed there ain't no justice up around Mich. . . . Hotel Sherman innovating with gigolos at the Collidge Inn—Charlie David already squawking about unfair competition . . . Harry Birch forgot to send the bottles with the labels from Canada; Bob Duggan thinks wine bricks might not make those frequent border trips quite so necessary . . . Let's all take up bricklaying . . . Ray Bell crew doing sound pix for Soviet government around Chicago . . . Ralph Saunders left Pathe for bigger and better dials on the Fox amps . . . Phil Gleason and Eddie Morrison broke Cannonball Baker's New York-Chicago road record by 37 minutes in Phil's Studebaker special—they made the 913 miles in just 16 hours and 12 minutes, finishing their skip from vacation land promptly at Claude's . . . Rumors afloat regarding new camera-sound men organization in New York — what's the matter with IATSE? . . . Tony Caputa working Mid-West alone for Pathe News, does his own assigning, contacting, shooting and shipping with time out for sleeping occasionally—in the truck . . . Exec's at sic sic sic went and bought a voluptuous safe for the office. It wasn't the first cost—it was the upheaval! . . . Off to the lake. Cheerio!

SIX-SIXTY-SIX

### *In Focus—In Spots!*

**By the Sassiety Reporter**

YOU know, I'm forced to read the daily papers just to know what I ought to burn up the old raw stock on next, and a few days ago I lamps the prize rasberry story that ever rolled over them time yarn presses. I nominates it right now and right here for the Pulitzer prize of the best "sour grapes story" of the year, if this bird Pulitzer would have wanted to waste his dough on sumpin like that.

What's makin my collar wilt right now is a article written by Tom Pettey, a journalist who pays his weekly board bill, thanks to the Chi. Tribune. Me and Pettey is in the same game, both journalists. I think thats what we modestly and jokingly calls ourselves.

I guess the only difference between me and Pettey is he's gotta be a journalist to eat and I'm one for the fun I get out of kiddin youse guys. Also, I found out I eat better by pushin a button on a newsreel camera and kiddin a sound engineer into doin it my way instead of tryin to stick to Pettey's racket.

This bird Pettey turned the blow torch on my usual meek and mild nature by writing a story for his sheet all about we newsreel men being a little too high handed in our tactics of gettin what's what, and from what I know of the newsreel boys the guy is all wet.

Now if this bozo is out to make a livin glorifyin the world's goins on for the Press that's all right, too, but when he gets so's he run out of ideas and has to pick on us screen historians and write a lot of sour grapes about my gang okeh by me too. I'm all set on the challenge.

**Where's That Express Printed?**

Pettey says we got the insolence of a Bronx commuter on the "Lennox Ave. Express." Well, I don't know much about the Lennox Ave. Express, as every time I go's to N. Y. my newsreel buddies motor me out to their beautiful homes in the country to see the wife and kiddies.

Pettey maybe got the inspiration to write the dang story on his way to work on the Lennox Ave. Express when some dame grabbed the seat he was tryin to land for hisself. Now this news snooper is all wet and I doubt a lightweight like him could qualify in the pitcher news profession as it takes a real he-man and a broad shouldered one to lug them 150 pound groan boxes and a intelligent one to contact and shoot the assignments we get.

Journalists only gotta lug a pencil so's to mispell the facks, but that even don't make a difference because the city desk rewrites the stuff anyhow. Nobody can rewrite the scenes the newsreel boys get, though. It's either there or it ain't. That's why the lens reporters "dash around town in screaming sound wagons."

Mr. Pettey, you see us bozos can't sit in some speakeasy, like a newspaper reporter, and listen to some hombre tell us what happened, then take out a pencil and write a eye witness story and then phone a rewrite man and sob out the facts. The newsreel boys gotta get on the scene—no second-hand information for them.

**Thousand to One Shot**

You know, they say the old Chinese boys were full of wisdom, and we all heard how one of these laundry managers once pulled the one about "one picture being worth a thousand words." Well, Mr. Pettey, accordin to that, one newsreel hombre has got more vocabulary on one of his fingertips than all youse high-powered journalists in a body.

I see you mention in that article also about the only thing that we shoots is baby shows, parades, air formations, etc. Oh yeah? Ever see the movie "With Byrd at the South Pole"? It won out as the best movie of 1930.

Well, it was photographed by two newsreel boys—Joe Rucker and Willard Vanderveer. You ever covered the South Pole, Mr. Pettey?

Then there's Ray Fernstrom, the first news gatherer that reached Greenley Island the time the Bremen fliers sat down there. Ray also was a newsreeler, and after he got his shots he flies back and what happens—a bunch of youse scribe heroes jot down what he saw and signs your name to it.

Charlie David, another lens shooter, recorded one of the greatest thrills of all time years ago when he got a racing car turning over in front of his box and throwing the driver through space. It's still one of the real thrillers and the newspapers borrowed his shot. Ketch on?

When the endurance fliers were up at St. Louis they dropped down interviews to the scribes daily, and when a newsreel wanted a interview, what happens? Norman Alley, a cameraman, goes up in the refueler and drops down a rope ladder with a mike and gets his interview. More



*Shirley Vance Martin has photographed the Four Horsemen of Football, so recognized by the world of sports. From left to right they are Don Miller, right halfback; Elmer Layden, fullback; Jimmie Crowley, left halfback, and Harry Stuhldreher, quarterback. They were members of Knute Rockne's 1924 Notre Dame team and will be seen in Universal's "The Spirit of Notre Dame."*

guts there, Mr. Pettey, than any you pencil pushers got.

**How'd You Like to Be an Editor?**

Ever hear of Charlie Ford? Well, he wuz one of us newsreelers, but he's a Editor now. Guess he's one up on you, Mr. Pettey.

S'pose I could keep this up indefinitely, and they'd all make good true adventure stories which would make good readin for guys in your callin, ridin in stuffy Lenox Ave. Expresses to cover a assignment, but these newsreel baboons is just too modest to fly their colors before some of youse high powered pencil pushers.

I see you also say in your story "Personally, I am in favor of throwing the entire lot to the regular news photographers. Those hardy fellows would know exactly what to do with them." Well, well, ain't you the bright alert bird, though?

You know all the still men is pals of us, also. What's more, most of the newsreel men have graduated from the still game, and if it came to a showdown the lens snoopers would combine on teachin youse pencil pushers a thing or two on co-operation.

I ain't mentioning any names, but I know a couple of journalists I loaned supper money and they ain't exactly made any stabs yet to pay it back. You know it's some of the fairy tales you reporter birds boil up about, some event what gets us into a jam with our editors. We cover the facts as is with a lens. It's the truth our old boxes pick up and then some of you pencil pushers get a lot of long wheelbase words sizzlin over the wires all about the stupendous, marvelous, etc., display and our editors back east think "Boy, what a hot story, what a picture!" and then the film comes in and shows a handful of planes landin and takin off, what really happened. Well, I don't know, maybe we ain't in the class of you journalists.

**A Cheer for a Journalist**

Now, when youse scribes is back sopping up more spiked beer these boys is chauffeuring their trucks out to make a human interest feature or frame some thriller, such as landing a blimp on a boat for the first time in history, and then what happens? Youse guys dash over and shoot a hot story over the wires all about it.

Why? Because it's news, but one of these here newsreel birds what don't come into your class has originated, contacted and pulled it successfully, and then in dashes youse journalists with your borrowed pencils.

Now Mr. Pettey, please don't judge the intelligence of newsreel boys by my column. The boys is really intelligent, but there is always one exception to the rule, and I guess I am it in this racket. I write this because I think I am a journalist—(Hey! guys like you and me ought to spell that word with a capital J, eh?) and all the cameramen leave me think I am funny and then they reads it and laff and feel sorry for me, but they don't talk much about my column so's I don't ketch on that they are giving me a break.

Also I notice they read your story and kept mum, so I guess they feel the same about you and are leaving you feel like a big shot writer also. You know the reason I am sticking to this writing business (pardon me, Mr. Pettey, you and me ought to always call it Journalism, ain't it?)

Well, the reason I'm stickin is this, in case I don't make good as a news reel historian I got writin' experience, and as a last resort to keep the Woolif from the door I can get into vour game.

As they say on the "Lennox Ave. Express"—A big bronx cheer for you, Mr. Pettey.

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### *Ungers Reopen Restaurant Following European Trip*

FOLLOWING a six months' trip to Russia Mr. and Mrs. Dave Unger, well known to the men and women of the Fox, Paramount and RKO studios as former proprietors of restaurants in Larchmont boulevard and Vine street, have opened a delicatessen store and restaurant at 1643 North Cherokee street. The well appointed establishment is but a short distance south of Hollywood boulevard.

Mr. Unger before entering his present line of work was for many years a lithographer. Among the places he worked was in the Bureau of Engraving in Washington. Also he was employed in many American cities as well as under a transfer card from the American Federation of Labor in many foreign countries.

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### *Vitaglo Studio Recording for Theatre and Business*

BRIEFLY describing Vitaglo Corporation and its production resources, that Chicago concern has issued a brochure finely printed and illustrated.

Vitaglo is now engaged in producing commercial pictures of a pretentious type as well as theatrical subjects. One of the company's specialties is making location shots for producers in other territories.

All equipment is of the professional type, with a battery of thirty-five powerful lamps. The plant is able to concentrate 300,000 watts on a set if desired.

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### *Foxalls Celebrate Their Two Years of Wedded Life*

WILLIAM FOXALL, charter member of International Photographers, and Mrs. Foxall celebrated their second wedding anniversary August 15 by a reception and bridge at the Washington Hotel in Culver City. It happened the date also was the cameraman's birthday. Present were a hundred guests. many of them fellow-workers of the host.

A buffet luncheon was served. Assisting in the reception were the Foxalls' mothers, Rosamond Witham and Alda M. Foxall.

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### *Engineers at Swampscott*

The fall meeting of the Society of Motion Picture Engineers will be held at the New Ocean House, Swampscott, Mass., October 5 to 8, according to an announcement made by the Board of Governors following its meeting held in Schenectady last week.

# *Picture Men and Women Cooperating in Making Coming Fiesta Real Event*

LOS ANGELES is busy telling the world of her one hundred and fiftieth anniversary. From September 4 to 13 inclusive La Fiesta de Los Angeles will be uppermost in the consciousness of all the individuals, organizations and industries that have been a part in making the city proud of its amazing growth and development.

The motion picture industry has been one of the individual enterprises of Los Angeles. The city has given generously of its cooperation to the film industry and the entire personnel has been quick to recognize a real opportunity in which to express sincere appreciation by entering wholeheartedly into the spirit of La Fiesta.

September 11 is the day set aside for the special participation of the screen folk, the culminating event of which will be the huge electrical parade in the Coliseum. Every studio will be represented by one or more floats, elaborately decorated, brilliantly lighted, and carrying famous motion picture stars. Harold Lloyd will be master of ceremonies.

With all the resources of the studios at their command, lighting effects will be achieved which could be produced nowhere else but in Los Angeles and Hollywood. Artists, designers and technical men whose ability is the reason for their presence in the film capital will make this pageant one that no other corner of the world could show.

The Navy is aiding by sending hundreds of sailors to march in the military parade that will accompany the display of the floats. The finest bands available will be enlisted to provide stirring music.

Expressing appreciation of the spirit of co-operation evidenced by the motion picture industry, John G. Mott, chairman of the executive committee of La Fiesta de Los Angeles, said: "We especially appreciate this participation in view of the fact that studios have production schedules which must be kept, and that this great electrical pageant will mean a vast amount of extra work."

### *Entertainment Tax Returns Steadily Decline in Germany*

ENTERTAINMENT tax returns in Berlin for the month of June show a further decline of business, according to Trade Commissioner George R. Canty, Paris, in a report to the Department of Commerce.

Total tax receipts for this period amounted to 602,000 marks, as against 670,000 marks for the corresponding month of last year.

It is further stated that forecasts for July made by the officials concerned for tax perception seem to indicate that record low level will be reached. In July, 1930, receipts amounted to some 529,000 marks, but this year it is feared that they will not be far from one-third of this figure.

The important number of entertainment establishments closed in July is a further indication of the present depression.

### *Berlin Amusement Tax Slips*

From the financial reports of the City of Berlin it appears the amount of entertainment tax collected during April and May amounted to 1,705,897 marks.

The total amount of entertainment tax for the calendar year 1931 was estimated in the budget at 12,030,000 marks.

### *Chinese Censors Must Have Translation of Film Text*

THE Chinese National Board of Film Censorship, under the Ministries of Education and Interior, has issued an announcement in connection with the procedure to be pursued in submitting films for censorship, according to Commerce Attache Julian Arnold, Shanghai.

When a film is submitted for review it should be accompanied by the text of play—explanatory notes in the case of news-reels—besides other requirements under previously promulgated regulations. Foreign-made films must be accompanied by a Chinese translation of the story.

No native made films may be shipped abroad until they have been duly censored.


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"INTEGRAL INKIE" STUDIO SPOT

which offers you complete silence in operation, lighter weight, more ventilation and increased convenience.



M-R Type 26 Studio Spot (2000 watt)

If It Isn't An M-R It Isn't An Inkie.

MOLE - RICHARDSON, INC.

941 SYCAMORE AVENUE, HOLLYWOOD

# Dirt and Scratches

CONDUCTED BY IRA HOKE

***Oh, Gosh***

First Extra Girl—I did something last night that I'd never done before in my life.

Second Extra Girl—I can't imagine what it could have been.

***Heirloom***

First Movie Star—What a fine looking husband you have, Mable!

Second Movie Star—Yes, isn't he? I've had him in the family for weeks.

***Great Dane***

Is Olaf going straight now?

He certainly is. Straight to the dogs.

***When He's Out***

Old Man Cheesemyer—Darling, can you forgive me? I stole ten million dollars.

His New Sweetie—Have you still got it?

***Arctic Naturalist***

Cutter Girl—Did you ever see a polar bear?

Roy Klaffki—Gosh, no. They all have fur on them.

***Our Movie Glossary***

Tape—A white sticky substance found on film cans, trousers, polished floors, walls and fingers.

***Peaceful Thoughts***

Maury Kains says he will marry a Scotch girl, because he is sure she will never give him a piece of her mind.

***D. S. C. Sweepstakes***

Anyway, things are picking up—in the street cleaning department.

***Good Siren***

Actress—Do you think I'll ever be able to do anything with my voice?

Sound Man—Well, it might come in handy if the Hollywood dam breaks.

***Modern Historian***

Property Master—What do you know about the age of Elizabeth?

Set Dresser—She'll be nineteen next April.

***A Union Matter***

Yes, I'm here for the convention of the Dyers Union.

Zat so? Where are you stain?

***Our Movie Glossary Again***

Question—What is a moving picture production unit?

Answer—A body of expert workmen completely surrounded by red tape.

***And How***

Abie, our Yiddish assistant, says the movies have gone from bad to voice.

***No Question***

First Burglar—Where have you been?

Second Burglar—Robbin' a movie production manager.

First Burglar—How much did you lose?

***Can't Help It***

Cameraman (at movie ball)—I could dance like this forever.

Extra Girl—Don't feel that way, Buddy. You're bound to improve.

***They All Do***

Lady (to music store clerk)—I want to exchange my radio for a different model.

Clerk—Why, I sold you the very best instrument made. What could possibly be wrong with it?

Lady—Oh, you see I am a student of the classics and the radio you sold me plays nothing but jazz.

***Correct***

A prominent cameraman who lives in Beverly Hills has spent a part of his Sunday forenoon for the past two years furnishing transportation for his young son to and from Sunday school at a local church. On one of the return trips recently the father asked his young hopeful if he knew what kind of little boys went to heaven.

"Yes, sir," was the reply. "The dead ones."

***Family Affair***

Cameraman's Wife—Did you attend the All American photographic salon at Exposition Park?

Her Friend—Oh, no, we didn't need to. My husband is a still photographer.

***No Foolin'***

Fred Kaifer—There is quite a Scotch atmosphere in this room—plaid blanket on the bed, crossed swords and thistles painted on the lamp-shade.

M. Hall (feeling rather warm)—Well, let's open the door. Then it won't be so close.

***Nocturne***

Ray Wise (Eskimo assistant cameraman with Roy Klaffki in far north)—How far is it to Icy Point?

Second Eskimo—Six months by dog sled.

Ray Wise—All night ride, eh?

***We'll Bite***

Micky Whalen—Then I put my hands over her eyes and whispered "Guess who this is."

Dumb Young Thing—And who was it, anyway?

***Another Plan***

Our philosophic assistant says that the only way to insure the success of prohibition is to drink the country dry.

***Only in Hollywood***

Bill—How did you get a date with that swell chorus girl?

Bob—She was a friend of my grandfather's when he was on the stage.

***Because They're Bad***

The Scotch are protesting the number of jokes told in this column because some are at their expense.

***Not Contented***

The Missis—Don't bring me any more milk. It is positively blue.

The Milkman—It isn't our fault, madam. It's the bad business conditions that make the cows depressed.

***Good Guesser***

Out on Santa Monica boulevard a company of Educational studio employees were making a few scenes of pretty girls and U. S. Marines.

Along came an old lady who watched the work for nearly an hour. Finally she mustered courage to speak to the property man.

Old Lady—Are you making movies?

Property Man—Yes.

Old Lady—That's what I thought.

***Adv—***

Jimmie Palmer, while hunting near Tejunga last week, mistook a polecat for a squirrel. What a difference just a few scents makes.

***No Wonder***

A motherly old lady visiting San Quentin prison recently chanced upon Pop Beesemyer's cell.

"And was it your love of money that brought you here?" she asked.

"Lord, no, lady," answered the swindler. "These convicts are practically paupers."

***Makeup Artist***

Little Sharon Baker was going through his father's camera tool kit case.

"Pappa, is this a camel's hair brush?" he asked.

"That's what it is, son."

"Well," countered the boy, "it must take him a long time to brush himself."

***Tournament Notice***

659 Golfer — These are terrible links, caddy. Simply awful.

Caddy — Why, these aren't the links, sir, you've been in the city dump for the past hour.

# *AN UNLIMITED OPPORTUNITY*

ACTORS play better... directors have fewer worries... cameramen have amazing new film qualities at their disposal ... laboratories turn out better prints... and audiences see finer pictures, because of Eastman *Super-sensitive* and the changes it has brought. This Eastman film is the most far-reaching improvement since the advent of sound. It represents a great boon to the whole industry... and an unlimited opportunity for the cinematographer. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*

Panchromatic Negative, *Type 2*



*Left—View of field house at St. Andrews, with putting green. Right—From sixth tee looking across eighth green, ninth tee and first green. All photos of course by Joe New*

# *It's September 20 at St. Andrews*

## That's the Day and the Place When and Where Cameramen Will Do Their Best Golf— Brulatour Hangs Up Souvenirs

THERE'S a handsome souvenir awaiting the first two hundred entrants in the third annual golf tournament of the International Photographers, to be held September 20 at St. Andrews course, on Ventura Boulevard, sixteen miles out from organization headquarters in Hollywood.

The present is in a form that will appeal with real force to all golfers, from the rare par variety down or up to those whose scores are dark secrets between themselves and the angels. It is a book 2¾ by 4 inches bound in handsome leather, with the following inscription in gold on the front cover:

"Championship Golf, by Bobby Jones," followed by a figure of a golfer, and underneath "Championship Film, by Eastman Kodak Company—J. E. Brulatour, Inc., Distributors."

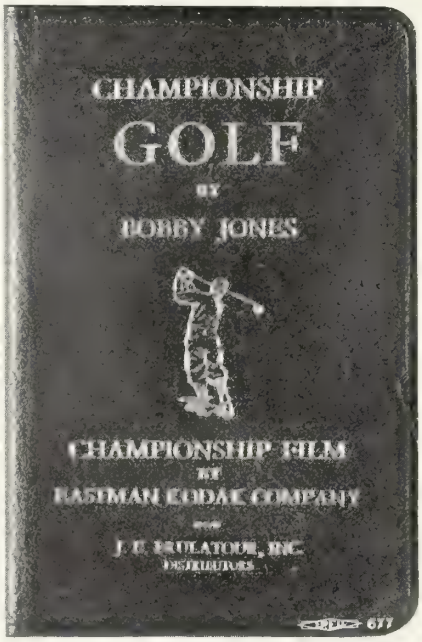
The title of the little book is "My Twelve Most Difficult Shots," with introduction by Grantland Rice. The chapters are headed "Putting in the Rain," "Fighting the Wind," "The Seventeenth at St. Andrews" (Scotland), "Those Lucky Shots," "Shooting Thirty the Last Nine," "When the Driver Fails," "Why Your Best Shot Is Not Always the One to Play," "Approaching Difficult Greens," "Controlling Your Irons in Cross Winds," "Losing Two Strokes to Save One," "Take Your Time—Don't Blow Up," and "Getting Out of Traps."

The contents of the book are of such interest it is unlikely any golfer person once the souvenir is in his hands will do much of anything else until he has finished reading the sixty-three pages. It very much interrupted the recording of this yarn, and the only way to settle the matter was to stop work and read it. That has been done.

Certainly it is a great little book.

The Brulatour company also has delivered to the golf committee again this year the trophy for the member returning the first low net score. Coming in a Burton hand-sewn leather bag will be three matched Sandy Hurd woods and nine hand-shafted improved rustless Nicoll matched irons. It will be a trophy worthy of any one's best shooting.

The change in date of the cameramen's tournament from September 13 as announced in the August issue to September 20 was in order to avoid unintentional conflict between the photographers and the fifth annual motion picture golf tournament of the Quigley publications. As the latter already had made extended preparations for September 12 and 13 at Lakeside and any change would entail greater embarrassment than in the case of the Photographers the latter waived the date.




The Quigley publications in appreciation of the postponement by the cameramen have agreed in coming years to defend the Photographers in their original date, i.e., the Sunday following Labor Day. A large number of entries are looked for by the cameramen. Last year there were 243 members who made formal entry.

The golf committee of the Photographers is composed of Jimmie Palmer, chairman; Virgil Miller, secretary; William Foxall, Ira Morgan, John Mescall, Karl Struss, Ernest (Hap) DePew, George Stevens, Wilfred Cline, Joe MacDonald, Guy Wilkey, Len Powers and Mike Walsh.

William Foxall has been appointed chairman of a sub-committee to name the handicaps.

The accompanying photographs of the course were taken during a late afternoon in the latter half of August by Joe New, to whom the thanks of the committee are herewith extended.

### *Sound Silences Astra*

The Astra Film Company of Vienna, belonging to Percy Felce, an Englishman, is in difficulties and offers to its creditors a 35 per cent settlement. Outstanding obligations amount to 5,000,000 schillings.

It is stated the company had an important production schedule in cooperation with British interests when the advent of the sound film made its plans impossible. The Vita studio, belonging to the company, has been found unsuitable for wiring and has now been unoccupied for a long while.



*Left—The old walnut tree that shelters the sixteenth green at St. Andrews—a three-par 255-yard hole—and incidentally guards from the sun a drinking stand supplying the coolest water on the course. Right—Looking down from third tee to island third green with its yawning ditch to the right flanked by the fourth tee and behind the third the sixth green, with field house a half mile distant*

# *Motion Picture Equipment Company Organized in Hollywood by Reeves*

ANNOUNCING the organization of the Hollywood Motion Picture Equipment Company, with headquarters at 6416 Selma avenue, opposite the offices of Local 659, Arthur Reeves enters on a new affiliation. For more than a year he has been a founder and a half owner of the Hollywood Camera Exchange, in the success of which he has had a large share. He will continue to hold a substantial interest in that corporation.

In his new home the veteran cameraman will specialize in sound equipment, to the development and in the expansion of which he has given the major part of his time during the last year, and in motion picture accessories generally.

In the selection of the corporate name it has been the object to set forth exactly the aims of the company. In other words it is intended to be able to equip a studio completely and to do the identical thing in the case of a laboratory.

In both departments every effort will be made to keep a step ahead in the developmnts and improvements. Among these latter will be the realization in actualities of the ideas of some of the industry's best technicians.

Among Art Reeves' achievements is the conception of the direct current interlocking motor, which has proved so successful that many of the large studios are employing the development for location work.

Among the devices to be put on the market at the new quarters is an optical unit for recording sound on film which will give a line of light on the stock so fine and so accurate that recording has been accomplished up to 25,000 cycles. This optical equipment will accompany each outfit that is sold, with an accompanying guarantee of 10,000 cycles range.

### *Knotek Rocking the Boat*

A Czechoslovak cinema technician, Knotek, is working on a new sound film apparatus which is claimed by Prague professional circles to revolutionize existing patent devices. With this apparatus the sound is electrically recorded on the film on two different tracks and immediately can be reproduced without any complications.

The apparatus will cost only from $250 to $300. In addition to this recording apparatus Knotek intends to turn out a camera which at the same time can be used as a projection apparatus and by means of which unperforated films can be projected.

It is stated the invention has been acquired by a Berlin financial group for exploitation in Germany.

### *Sascha Expanding*

A general meeting of the Sascha Film Company is to take place in Vienna shortly. It is planned to create a tenfold increase in the capital stock from 100,000 to 1,000,000 schillings.

Herr Schenck, director general, will submit a project of further extension and intensification of film production, which should comprise annually from ten to twelve films, including joint productions with French and other foreign companies.



*Left—On the home stretch, from seventeenth green, looking toward field house in distance, with tricky fourteenth green to the left and sixteenth green to right. Right—View from knoll fortifying fifteenth green to fifteenth tee beyond the big tree by sixteenth green, at left, with sixteenth and seventeenth tees to the right and seventeenth green in center distance*

# White Hell of Algadones Plenty Hot

## For Production Purposes Pilot Blair Takes a Chance and Lands in Sand—Starting Day With Mercury at 105 Degrees.

**Story and Photographs**

**By ELMER G. DYER and HATTO TAPPENBECK**

ON WHAT probably was the hottest day this summer, Bob Blair, our pilot; Elmer G. Dyer and Hatto Tappenbeck left the Los Angeles Municipal Airport on board a sturdy six-passenger Buhl air sedan in quest of the desert sand dunes of Algadones on the Mexican and Arizona border.

As by tradition in the film industry bathing beauty or sea pictures are made preferably to the tune of ice cold winds in midwinter, so these Sahara desert scenes for Will Rogers' Fox production "The Plutocrat" ran true to schedule on the longest and hottest days Algadones had seen this year.

After several landing and takeoff scenes at the airport we winged our way steadily eastward. Below us passed the juicy green pastures and orange orchards of Riverside county. Then we started to climb—5,000 feet, 7,000 feet, 8,000 feet.

Many interesting views traveled by and the camera was kept busy recording them. We expected it to get cooler up here, but this was not the case. The pilot kept on climbing up to 12,000 feet, from where we looked down on Mount San Jacinto, the peak of which did not show a trace of snow on the north slopes any more.

The stock shots we had hoped to get of the snowclad San Jacinto and Tahquiz mountains were soon forgotten as the plane descended toward the smooth surface of the Salton sea, a large salt water body of about 180,000 acres.

Dropping down slowly we picked up speed and got our first taste of the real heat of the Imperial valley. The air could not cool the motor any longer. As we flew along the west shore of the Salton sea the oil in the crankcase went up to 200 degrees Fahrenheit, almost as high as the boiling point of water.



*Pilot Bob Blair and Hatto Tappenbeck at Elevation of 8000 Feet*

A few date farms, their trees planted with military regularity, broke up the monotony of the landscape below. Some stretches almost reminded us of desert, so barren and desolate was their sight.

The only signs of civilization at times were the glistening bands of hot concrete highways which reached never-ending across the country in every direction. The rising heat waves and the bluish haze which enveloped the distant mountain ranges did not leave much beauty from a photographic point of view.

### Doffing Leather Jackets

The nearest airport to our destination was at Calexico, on the Mexican border. We landed here after about two and a half hours of flying. Eagerly we jumped out of the plane and got rid of the heavy parachutes and extra leather jackets which we had put on as a protection against the colder strata supposedly to be found at 12,000 feet altitude.

After a refreshing lunch we took off again with our full equipment toward the sand dunes, rightly named by Elmer Dyer "The White Hell of Algadones." We found out during the next few days the appellation was well selected.

From an altitude of 5,000 to 6,000 feet one could overlook the whole range of sand hills, forty to fifty miles long and close to ten miles wide in the middle. During the daytime the sun shines nearly straight down on these ever shifting, bleak white masses of sand and gives them a totally flat and unattractive appearance.

But when the first morning rays peep over the hills, or when the sun is setting in the west, a relief of miniature sand mountains is spread out before us, and the graceful lines and curves of the modeling suggest the hand of a master artist.

### Gigantic Cloudbanks

The sand hills look equally picturesque to the camera as to the eye. We kept on shooting them again and again. Every time we returned they looked different, more attractive. The height at which we were flying had a great deal to do with their aspect. Eastward, far beyond the Arizona frontier, we could see the distant mountain ranges of the Apache country.

Their jagged tops were crowned by high towering and massive looking clouds—gigantic cloudbanks which drift along slowly on these hot summer days like phantastic ships on an invisible sea.

Those are caused by the heat rising rapidly into the atmosphere. You will find their equal only in the South Seas and near the coast of China. Clearly cut and sharply defined they stand out against the background of a dark blue sky.

They are on their way to make trouble somewhere, but at present they glide along quietly, beckoning to the distant traveler in the hot desert sands and inviting a friendly visit to the magic fairyland with cool-tinted valleys and snow white spires of fluffy cotton.

### Landing in Dead Air

In between the sand dunes are several level valleys, apparently ideal for landing the plane. Several times we swooped down on them, only to find everyone quite thickly covered with mesquite brush. After an hour's flying we picked out the best one and risked a landing.

Down in these valleys the air is "dead." It gave the plane no support or resistance, and we rolled along the ground much farther than anticipated. As a result several times we came in severe contact with the bushes.

Pieces of wood stuck in the metal propeller, mesquite brush was jammed between the rudder, and the lower wing was pierced and scratched in many places. As far as we know, our plane is the only one which ever landed between these sand dunes. We would never have made the attempt had we known the conditions which existed.

The presence of the brush—it was not to be photographed as against the accepted traditional conception of the Sahara desert, according to the instructions in the script—"killed" this spot for our photographic efforts. At the same time a heavy cross wind came up and blew fine sand from the tops of the dunes like sea foam from an ocean wave at a riptide.

Bob Blair had his doubts about getting out of this hole under these circumstances and with the heavy load we carried. We cleared a long runway of the brush as well as possible with our boots, which were the only tools available. Then the weight was evenly distributed and properly balanced, and with the 300 horse-power motor racing at top speed we got away.

### A Close Shave

The plane missed the crest of the nearest dune by a couple of inches before it was able to head into the wind and gain altitude. The ship behaved beautifully under the expert guidance of our pilot.

We carried four different types of

# Cream o' th' Stills



*From Beacon Reservoir, in Brookline, in the Old Bay State, comes this striking photograph by Robert Tobey*

# Cream o' th' Stills



*From near Convict Lake, above Bishop, in the High Sierras, William Nobles brought home this souvenir of his July vacation*



*Another spot in these same mountains is Duck Lake— without the ducks— Photographed by Ray Jones*

# Cream o' th' Stills



*Do you wonder these Vasquez Rocks, massive, impressive, were the retreat of men who were without the law? Don MacKenzie photographed them within thirty odd miles of Hollywood*



*Baldwin Lake, up in the Big Bear Country of California, has in its winter mantle a very strong appeal to anyone in the country at large in this month of August. We are indebted to Robert S. Crandall*

# Cream o' th' Stills



*Some fog crept into this subject, but when Photographer James Manatt exposed the picture he knew all about it for on that morning San Pedro Harbor was full of the obscuring vapor*

# Cream o' th' Stills



*William Grimes looks out the entrance of Kit Carson's Cave, near Gallup, N. M., and across a country that has been the scene of many stirring event in other days*

# Cream o' th' Stills



*When the sandman passes you by and you have recourse to counting 'em as they hop the fence just remember this scene photographed in Northwestern Washington last July by Harlowe Stengel. It should help.*



*Here is a contribution by Guy Wilkey from Tahiti—one that will speak for itself in any company and will require considerable time to sketch its various beauties*

# Cream o' th' Stills



*Markedly different is the atmosphere both physical and artistic of this frigid scene shot at Crater Lake, in Oregon, by Hobart Brownell*



*Reversing that old saw about the difficulty of keeping a good man down, Charles A. Marshall went with the fleet to shoot 'em in the air, but on a holiday he caught this old pile of Panama's Cathedral, over 400 years old*

# Cream o' th' Stills



*These are examples of the Iris susiana, or black iris, which is a native of Palestine. It is the only black iris, the color being purplish black veins on a gray ground. J. N. Giridlian, the photographer, is an authority on the iris. He should be, for at his home in Pasadena two and a half acres are devoted to 450 varieties*



*Hatto Tappenbeck*

film with us, Eastman, pan Type 2, Eastman Supersensitive, Dupont Special and Eastman Grayback. Before we proceeded with the photography we wanted to make some tests as to the correctness of our exposures, but having drunk all the water in our test box—the only water we carried on this desert trip—we decided to land at Gray's Well, the nearest gas station on the highway.

Here the ship was easily brought down as the road itself (not crowded with automobiles and free from telephone and other high lines at this point) provided a perfect field for that purpose.

The hand tests turned out to be nicely timed and we soon were in the air again, taking advantage of the beautiful sunset. It certainly is a gorgeous sight from above.

The sun fades out gradually amid some dainty pastel-colored clouds which line the horizon, while the white sand of the desert slowly changes through the yellow orange into the reddish-purple tints and then falls into deep, dark shadows and—night.

Early the next morning at the air field we discovered our rear tire was flat. It had to be taken to town and repaired there. This upset our plans and spoiled our morning's work. In the afternoon we flew toward the sand hills, eager to get the few remaining landing shots.

**Photographing Own Shadow**

Everything that was not absolutely essential stayed behind at the field, and with this reduced load we reached the dunes. Circling around and around we photographed the shadow of our plane hopping over the sand dunes. All the time we looked for a suitable landing place, now from an altitude of several thousand feet, then again just skimming over the top of the hills. We tried once more to land in one of the valleys.

Our wings nearly touched the steep sides of the dunes and the propeller cut the ends off of the mesquites; but we could not risk a landing, and at the last moment the pilot pulled the plane up again. Several other attempts ended equally as futile.

While Bob Blair tried his landings and spotted some more suitable places we were busily photographing the shadows creeping over the sand—different angles, ever-changing lighting, straight flying and circling, 5,000 feet up in the air or just a foot or two above ground. It was hotter than the previous day, by 10 degrees at least.

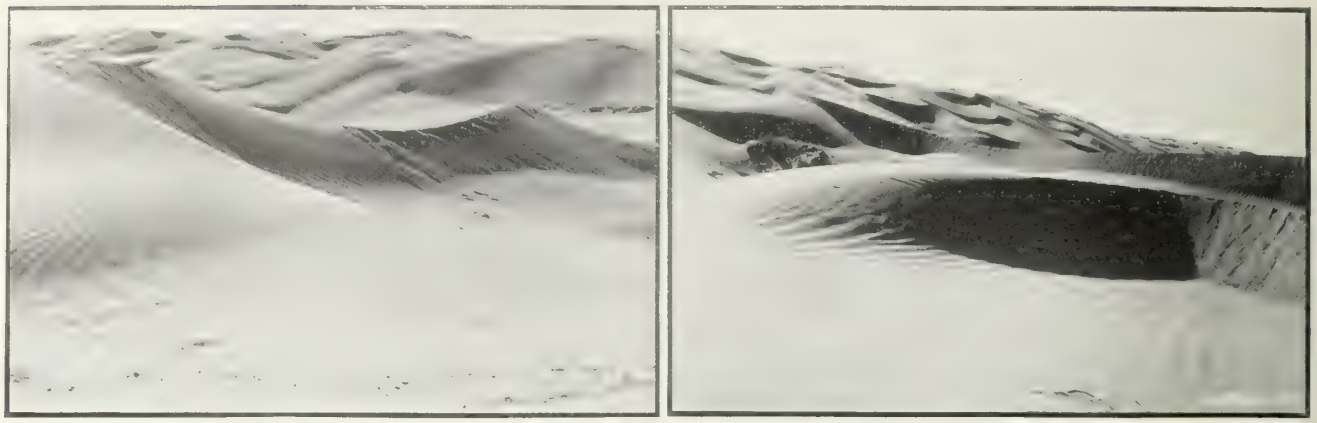


*Elmer G. Dyer*

The air was totally motionless and dead; no lifting power at all, and even the cross wind did not come up today. We landed once more on the highway only to find that a piece of dead mesquite brush had pierced the right front tire. There was no alter-



*Among the sand dunes of Algadones where old Mother Nature assumes fantastic forms*



*Two examples of sand dunes photographed by the adventurous cameramen*

native but to fix it right here on the desert. With several jacks from Gray's Well we managed to handle the situation.

**Changing Exposures**

The sun was setting fast. While the tire was being repaired we chose a suitable ground set-up. We carried our camera about a quarter of a mile from the road over the slippery sand toward some distant hill tops from where we had a commanding view over the desert slopes.

The plane soon came over, spotted us, circled around, disappeared behind some dunes in the foreground, and rose again a ways farther on. We made several shots until dark, changing the exposure constantly as the reflections from the hot, white sand gradually cease when the sun is low over the horizon.

By the time we had returned to the landing place and loaded our equipment in the plane again darkness had fallen; but half an hour later our skillful pilot, with the aid of the landing lights in the wings of our own plane, brought us down safely on the Calexico air field.

This place is in no way equipped for night landings. Even in the day time the field is hard to find. It looks more like an ordinary plowed piece of ground between rows of eucalyptus trees, which hide the little hangar and other shacks completely.

On the other side is the Santa Fe's roundhouse, which, like a destroyer trying to lay a smoke screen to hide the battle fleet, belches forth smoke constantly.

That night we were totally exhausted from the heat and the desert grind; but before returning to our hotel we decided to take a last glance at the hand tests which were developed early in the afternoon and left in ice water to wash until our return.

**At 6 It Was 105**

We found only the blank celluloid. It was swollen to about three times its natural thickness. The emulsion had run off completely into the water which went up to 105 degrees Fahrenheit during our absence.



*Elmer G. Dyer in a hot spot showing airplane in middle of desert*

The next morning early—the desert landing shots required our staying another day—we left for location with shovel and hoe to clear a suitable spot for the plane. Off-hand we could not find the right place. Several dangerous attempts to land on top of the sand dunes failed in spite of the unusual big landing wheels with which the ship was equipped.

Therefore we descended close to the highway where on a level spot another film company had constructed some sets. These are now abandoned and left in charge of a watchman. This man, a native of Algadones, saved the day for us with his advice—and drinking water.

At 6 that morning our thermometer registered 105 degrees Fahrenheit. It was not advisable to go far from the highway without water as we had planned at first. So we went to a place where the hills came close and the bushes were few. The pilot taxied the plane up to the chosen spot both for immediate protection from the sun's rays and for the convenience of having our equipment close at hand.

**Sand Really Hot**

At 10 o'clock the sand was already so hot that one could not touch it with bare hands. Around noon we almost suffocated from the intense heat. The desert nearly got us that time!

We kept our camera and film in the shade of the plane, which really did not amount to much. They got just as hot and sand covered as if we had put them right out in the open.

It speaks well for our present film that it is dependable under such extremely adverse conditions without any special precaution whatsoever, and gives just as good results as under the best care in the studio itself.

After lunch the heat was still on the increase. The three of us drank over four and a half gallons of water that day, in a temperature which was well over 100 degrees Fahrenheit. We were burning up like in a fever.

The glare from the white sand was worse than the rays of the sun, and the wind which came up in the afternoon drove the heat and the fine sand directly from the sand hills into our eyes. The temperature of the sand was at least 130 degrees F., and all

the exposed parts of the plane were equally hot.

Finally we had the brush cleared away sufficiently, and waited now until the afternoon shadows fell. Our camera and the film got here their most rigid test of the whole trip. No part of the camera hardly could be touched with the bare hands, and the magazines inside were just as hot. It was extremely difficult to judge the right exposure in the glare from the burning white sands, the refracted rays of which seemed to match the sun rays in intensity.

**Minutes Seem Hours**

This certainly was an extraordinary and severe test for the new film and its emulsion, which we expected to melt at any moment in this intense heat. Panning with the plane while it was circling over the sand wastes from a flat frontlight through a crosslight into a straight backlight with no change in stop or shutter, or in the printing, shows a remarkable latitude in that new emulsion.

There was no halo or flare noticeable up to the time when the lens was pointing directly at the sun itself.

Our pilot showed the highest skill and quick judgment at these landings, and by swift thinking and acting avoided several times the wrecking of the plane or ground looping it with the left wing only a couple of inches from the earth, while the ship itself careened madly over the treacherous sand molds.

Every minute seemed to be an hour in this hot furnace. How people want to live there all the year around is beyond us. A sign at Gray's Well read: "Don't ask us anything! If we knew anything we would not be here."

All during the day the oil in the plane kept a temperature of 180 degrees F., and a few minutes after we had taken off it passed the 200 degrees F. mark and went up to 212 degrees F., the boiling point of water. With concern our pilot had watched the temperature increase.

The air outside the cabin seemed to get hotter every minute, though the sun was going down. Another degree rise and the motor might quit any moment, another degree rise and Bob Blair would set his plane down rather than take a chance.

Did we care? We hardly took any notice of it. We were too exhausted. The heat burned in us like fever, and we were too weak to pay much attention to our surroundings.

**Burning Sand**

Sand, sand, nothing but the white burning sand of these last days, constantly blowing, constantly shifting, with only an occasional mesquite bush to change the course or form! We were leaving it now, leaving it for good! That was our only thought. We had accomplished our mission.

That night never cooled off. Restless, we tossed around on our beds awaiting the coming of the morning which was just as hot as the day before. So we left early and were fortunate enough not to be stranded there with an overheated motor.

We got away. As we neared San Diego and the Pacific the atmosphere and the plane cooled off, and we had a pleasant ride home from there on. Far behind us and nearly forgotten lay The White Hell of Algadones!

### *High Taxes Hurt*

According to the yearly report of the Dutch Film Trust, 1930 was a somewhat difficult year for the motion picture industry in the Netherlands. The cinemas administered by the Trust had satisfactory receipts but evidently suffered under general conditions.

One of the obstacles in the way of a normal development of the business was excessive taxation.

### *Philippines for Sound*

Talking pictures are all the rage and silent pictures are extinct, according to W. J. Roth, ERPI manager in Manila, who is home on a vacation after two years' continuous service abroad.

There are thirteen Western Electric sound systems functioning in the islands, but ten of them are located in the large cities.

The Swedish government has alloted 1,500 kroner for the institution of a film archive which is to comprise all pictures of historical and cultural importance.


Raymond Milland
and
Constance Bennett
in
"Bought"
a Warner Bros. Picture

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*Bob Bronner aboard the Vanderbilt yacht Alva photographs Al Gilks and his pipe—twice. In center is the sturdy yacht on which the two International Photographers are now in the Pacific on an around the world cruise of 30,000 miles*

# Gilks and Bronner Well on Way

## As Members of Vanderbilt Expedition Cameramen Expect to Sail 30,000 Miles on Alva Seeking Scientific Information

**By AL GILKS**

*AL GILKS, writer of the accompanying letter, and Bob Bronner, referred to in the story, as told in the preceding issue of this magazine are sailing west around the world on the Alva. They will be responsible for the photographic department of the Vanderbilt scientific expedition. Both are members of the West Coast International Photographers.*

Colon Canal Zone, Panama
July 22, 1931

WHEN I received a wire that the Alva was leaving three days sooner than previously planned and that it was sailing from Northport, L. I., instead of New York, I was put in a tight spot because I had planned good use for every hour in New York on the old schedule getting together all the material and supplies not practical to ship from Hollywood. I was amazed when we got the stuff together finally how much it takes for a six months' trip away from a base of supply.

We have a Filmo, an Eyemo, a regular Bell and Howell and a Mitchell. Both our 35 mm. cameras are equipped to do Multicolor. We have a good supply of both bipack and black and white negatives. Also we have an 8 by 10 still and four graflex cameras of various sizes.

### Underwater Blimp

I have an ingenious underwater "blimp" for the Eyemo to be used with a diving helmet at moderate depths. It was worked out by the Mechanical Improvements Corporation of Camden, N. J., from ideas of theirs and mine. In the air the outfit complete weighs about 40 pounds, but at the depth it probably will be used it will weigh only about four or five pounds. I am anxious to try it out. The tests made by the builders were okeh.

The Alva is 265 feet long, 46 feet beam, draws 19 feet and has twin-screw Diesel engines. Each develops 2100 h.p. The cruising speed has averaged between 14 and 15 knots. She is equipped very completely to carry on oceanographic work. There is an interesting net dredging arrangement which may be used to depths up to 6000 feet to gather specimens. Mr. Belauske, who has charge of Commodore Vanderbilt's marine museum, and his assistant, a taxidermist, are on board with all of their varied equipment. They are all set to take care of anything from microscopic size to a whale.

We have a small but well arranged dark room. Adjoining this is a special room for the storage of film, chemicals and other photographic supplies.

From New York we went to Old Point Comfort, Miami, Havana, Kingston, and then to the Canal Zone. We just stopped a day or part of a day at each of these ports. From Kingston down we ran into a stiff blow and heavy sea for 36 hours. We were running in the trough of the sea so the ship did some high class rolling. Bob Bronner wouldn't admit that he was seasick, but he spent one day in his bunk "resting" and didn't care to eat.

### Long Itinerary

It is the rainy season in the tropics now. Each time we have set up a camera and started ashore it has been the signal for a young cloudburst. I believe we got some good stuff yesterday between showers around Old Panama City.

We will go through the canal this afternoon and evening and keep right on going.

Cocos Islands are first, then the Galapagos Islands, and then a 3500-mile jump to the Marquesas. From there we go to the Taumotu Archipelago, then to the Society Islands, Cook Group, Tonga, Fiji, New Hebrides, New Caledonia, Brisbane, Australia, and then along the Great Barrier Reef on the northeast coast. Next we run to the south coast of New Guinea, then to the Timor Islands, Flores Islands, Java, Sumatra, Malay Peninsula, Siam, Indian Coast, Ceylon, Arabia, Red Sea and then the Mediterranean.

When the Alva reaches Marseilles I shall leave her and meet Mrs. Gilks. We plan to see a little of Europe together and come home. I believe the cruise figures out around 30,000 miles. Suez may be reached by the end of December or the first of January.

# Bell and Howell Announces New Camera for Use in Teaching Golf

A SPECIAL model Filmo movie camera for taking golf pictures for instructional purposes is announced by the Bell and Howell Company. This camera, which is known as Filmo 70-DB, has seven speeds—8, 12, 16, 24, 32, 48 and 64 frames a second—and is the same as Filmo Camera 70-D except that it has a shutter opening of 110 degrees instead of 216.

The advantage of this new Filmo model lies in the fact that normal speed and slow motion golf pictures can be taken with the same camera. In teaching golf by motion pictures it is essential the golf stroke be taken by slow motion in order properly to analyze a stroke and determine just what are the good and bad points.

It is also highly important that shots of a player in action should be taken at the normal speed of 16 frames a second in order to see his plays as they ordinarily appear. Other speeds, such as 8, 24, etc., are desirable for certain special purposes, but normal and slow motion pictures are of prime importance.

For slow motion analysis a speed of 64 with the ordinary Filmo 70-D shutter opening of 216 degrees is entirely satisfactory except that pictures taken at the bottom of the stroke when the club is moving rapidly tend to blur. The new Filmo model entirely overcomes this.

The 110 degree shutter opening "stops" the action of the golf stroke with the clearness of a slow motion camera taking 128 pictures a second. A special model Filmo camera is available which takes pictures at 128 speed only but does not take pictures at normal speed.

The new 70-DB Filmo, by making it possible to take both slow and normal speed pictures with the same camera, makes it unnecessary to use two different cameras.

The new model Filmo at 64 speed uses only half the film employed when pictures are taken at 128 frames, and any unusual light requirements due to cutting down the shutter opening easily can be taken care of by employing the new fast negative film, although ordinarily this new film will not be necessary.

When using the 70-DB Filmo at 64 speed on a bright sunny day during the summer months between the hours of 9 A.M. and 4 P.M., the lens can be set at F 4 with regular panchromatic film and at F 5.5 with fast negative panchromatic film. On a bright cloudy day in summer at the above hours the lens can be set at F 3.5 with regular panchromatic film and at F 4 with fast negative panchromatic film.

The price of the new golf model Filmo is the same as the 70-D. Anyone who already has a 70-D can have the 110 degree shutter installed at small cost.

### *Goerz Celebrates*

This month the C. P. Goerz American Optical Company celebrates the twenty-fifth anniversary of its incorporation as an American manufacturing concern.

Established in 1895 as an American branch of the C. P. Goerz Optical Company of Germany, the manufacture of these lenses in the United States was started in 1898. Through its incorporation in 1906 under an American charter it became definitely established as an American business.

### *New Dollar Line Steamship Installs New Reproducer*

BECAUSE arrangements were made for installation during the course of construction, the conversion into a motion picture theatre of the main lounge on the new Dollar Line steamship President Hoover can be accomplished without the slightest trouble or annoyance to tourists.

RCA Photophone engineers placed their stamp of approval on the performance of the equipment when the vessel sailed on her maiden voyage.

Prior to her departure a special programme of sound pictures was presented to officials of the Matson Line. Three boats of this company, none of which has been placed in service as yet, are to have Photophone sound apparatus aboard. In fact each boat is to have two complete units, one for the first-class cabin and one for the tourists' cabin.

### *Congressites in Bombay Plan Motion Picture Propaganda*

ACCORDING to a report received from Assistant Trade Commissioner P. L. Hopper, Calcutta, it has been reported from Bombay that the Congressities are planning to take motion pictures of all public Congress meetings and flag salutation ceremonies as topical events.

These films will be distributed free to all cinema houses as congress propaganda. If these efforts are well received it is said the congress officials may approach film producers with a view to making special films showing the congress activities in drama and fiction.

### *Business Men Seek Tips*

The Kodak Research Laboratories are among eleven research organizations in various industries selected for a visit in October by 100 industrialists and bankers on a tour to be conducted by the National Research Council. The purpose of the tour is to show business leaders what is being done in the advancement of scientific research.



*J. W. Baldwin, (left) secretary, and C. B. Jolliffe, chief engineer of the Federal Radio Commission, inspecting new RCA Photophone device following demonstration of the recording and reproducing of Radio broadcasts at the offices of the commission in Washington. Equipment consists of a recorder containing two motor driven turntables, a recording amplifier, a microphone, a radio receiver and a loudspeaker. Pre-grooved blank disc records are used to record and reproduce radio programmes.*

# *Silents' Future in Amateur Hands, Says Hacker in "Cinematic Design"*

DESERVING of high commendation as a source of inspiration to the sincere cinema amateur is "Cinematic Design," by Leonard Hacker, issued by the American Photographic Publishing Company, Boston, consisting of 193 pages.

In the preface the author states that the purpose of his book is to outline in a general way the place of the cinema in the world of arts. Mr. Hacker deplores the entrance of sound at a time when he considers the cinema was just beginning to find itself as an art medium. He feels while professional cinematographers are engaged with the problems presented in acquiring a new technique necessary for the talkers the future of the silent films is left entirely in the hands of amateurs from whose ranks will come the cinema artists of the future.

The keynote of amateur films will of necessity be simplicity. Intelligence and ingenuity will replace expensive equipment with results that will prove artistic and pleasing.

The purely transient attraction of portraying life as it is in gang pictures, war scenes, mystery and sex dramas is contrasted with the aim of the real artist who must produce a creation which will contain the quality of permanency ever present in an expression of true art. The ideal of the artist as the author sees it is not to depict life as it is but as it should be. Thus beauty eventually will become the only reality.

Part I deals with form, rhythm, color in motion pictures and relativity in motion pictures.

Part II deals entirely with suggested scenarios assisting the amateur in his treatment of the subjects by giving a complete sequence of scenes showing all exterior and interior shots in developing the idea. The subjects treated are only cinematic miniatures requiring but one to two hundred feet of film with the exception of two studies which will require about four 100-foot rolls of 16 mm. film.

The book is dedicated to the late F. W. Murnau, "the first cinema artist to realize the motion camera as an independent esthetic instrument free of literal word and speech."

# *"Camera Secrets of Hollywood" by Bruce and Dowling Is Real Guide*

PERSEVERING home picture makers soon learn that a large and varied stock of alibis is quite as essential as the necessary camera equipment when presenting their initial efforts. An interesting book comprising 135 pages entitled "Camera Secrets of Hollywood," by Robert C. Bruce of the International Photographers and Pat Dowling, issued by Camera Secrets Publishing Company, Metropolitan Studios, Hollywood, hands out some death dealing blows to the alibi system of photography if those who read will also heed.

The manufacturers of cameras have done practically everything possible to make equipment for amateurs foolproof, but the variable and uncertain human equation remains far from error-proof. Every suggestion, therefore, which can be offered the beginning cinematographer in overcoming his errors will be one more step forward to the goal of getting perfect results.

The bewildering intricacies of getting the right exposure and the correct lighting effects are explained in simplified terms, and helpful information is given on equipment which may be procured that will reward the amateur with results acquired by the professional after many years of experience.

The test question before and after shooting is "Is it a picture"? The finished result will give the answer. Also it will disclose whether or not the camera was properly placed and the correct lens used.

The authors stress the point that in making moving pictures the action must be in the scenes themselves rather than in the camera. Too frequently the idea seems to be that only moving cameras can make moving pictures.

Every picture should tell a story when making the home variety, and such pictures require forethought and planning. They cannot be obtained otherwise.

After dealing with the possibilities of motion pictures made in and around the home the authors take the reader on some exciting adventures in photography on traveling, fishing and camping trips, doing such exciting things as getting chummy with glaciers and flying over mountain peaks.

The last chapter of the book contains invaluable information for the amateur cinematographer who would traveling go. It is entitled "Where to Go—and When." Because perfect weather conditions are ideal photographic conditions the authors have charted the United States and provinces of Canada by months of the year so that any location within these areas may be visited when the weather should be inclined to co-operate in getting the best photographic results. Of course this co-operation is not guaranteed.

The opening and closing maxim of the book is "Never photograph without a reason; the better the reason, the better the picture."

### *Kodascope Model K Projector Possesses Many Refinements*

KODASCOPE Model K, a recent addition to the Eastman Kodak family, is described as possessing many new features and refinements including far greater screen brilliance and an efficient cooling system.

Illumination is direct and furnished by a special 260-watt lamp. The lamphouse is light trapped, which insures no leakage of stray light, and a new type fan prevents overheating.

Lights can be switched on or off without getting up. Threading and rewinding can be accomplished without fumbling around in the dark. Turning off the room light and turning on the Kodascope lamp all may be done in one operation.

Many other refinements tend toward easier and smoother operation. Model K is supplied with a 2-inch lens for maximum black and white brilliancy. Other lenses of various focal lengths, for both Kodacolor and black and white, are available as extra equipment. They are instantly interchangeable.

### *Producers Aid Exhibition of Interesting Colonial Films*

THERE is a cinema installed at the International Colonial Exhibition which is now being held in Paris. The cinema in question is situated in the Palais des Informations, one of the principal buildings, and is directed by Leon Poirier, noted French film producer.

Programs are changed daily. Most of the films shown deal with colonies and are either travelogues or entertainment films with colonial locale. Many old productions are being exhibited.

It may be noted the cinema was organized with the assistance of several local motion picture concerns, which furnished most of the necessary equipment and films not against flat payments but merely against a percentage of the receipts.

### *Berlin Reduces Cinema Tax*

THE German Ministries of Finance and of Interior, the highest competent authorities in the matter, definitely have confirmed effective as of July 1 the reduction of entertainment tax for Berlin cinemas, approved two months ago by the Municipal Council, from 15 to 12 per cent, from 12½ to 10 per cent, and from 9 to 7 per cent.

If a cinema employs artists whose performances do not exceed one-fifth of the duration of the entire program the rates are reduced by another one-half per cent. This reduction only applies to those houses with admission prices up to 90 pfennigs.

# *The* INTERNATIONAL PHOTOGRAPHER

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# Looking In on Just a Few New Ones

By GEORGE BLAISDELL

## SILENCE

First cameraman, Charles Rosher; second cameramen, Les White, Roy Eslick; assistants, Warner Cruze, Guy Roe; stills, Earl Crowley.

THRILLING, indeed, is Paramount's "Silence" as it comes from the hand of Max Marcin, its author, and with Louis Gasnier its co-director. Marcin has been very successful in supplying stories for the screen, all of his stuff having the bite that goes with the combination of native ability and long experience in stage craftsmanship. The present product so far as this reviewer has observed is of greater strength than any of its related predecessors.



*Charles Rosher*

It attains this altitude in spite of the fact that for some reason best known to Paramount's production chiefs the major part of the action is shown in retrospect, a form of continuity never conducive to easily established or steadily maintained illusion. It is an unnatural, not a natural, way to unfold a story.

The producer has a ready made alibi for the procedure. He will tell you the form of retrospective narrative when compared with the incorporation of a lapse of time is the choice of the lesser of two evils.

In "Silence" there is a lapse of twenty years. It is accounted for by the condemned man in his confession to the supposed priest. Just as easily might it have been covered in ordinary dialogue had the lapse been revealed in the logical, sequential way. Then would there have been no mystifying dissolve from the prison confessional to the scene in New York's East Side in 1912, followed later by the return to the prison, the succeeding dropping into the past and the final bringing of the story to date and resumption of normal narrative.

But why sit here and pick petty flaws in one of the screen's strongest stories regardless of the manner of its telling. "Silence" will enhance the fast growing reputation of Clive Brook, it will confirm the public's good opinion of several other players, such, for instance, as Marjorie Rambeau, Willard Robertson, John Wray, Frank Sheridan, John Craig and J. M. Sullivan.

For Peggy Shannon the production will lift her into the front rank—and as a parting dig it will do so in spite of her being cast first as mother and then as daughter. The employment of this mildewed expedient of the earliest days of the English stage and likewise centuries later of the screen cannot more than momentarily lift us from under the spell of her appealing personality.

We are most of us familiar with the suggestion that reviewers, like others, forget the strength of stories that have gone before and magnify the power of those more recently seen. It is a thought well always to keep in mind. But even while following this plan nevertheless the feeling surges to the top that "Silence" is a picture no one can afford to overlook. It will rank with the most potent of the melodramas of the screen.

The story shows us a combination of a tragedy of the heart and a tragedy of blood—if it be a tragedy in the accepted sense to kill a merciless blackmailer. After all, the real tragedy of the blood here rides in the suffering temporarily imposed on the two, perhaps three, principals.

It shows us one—yes, two—of the finest conceivable examples of self-renunciation — authoritatively conceded one of the greatest forms of drama.

No attempt will be made here any further to outline the course of the story. The advice is reiterated to go see this production, to experience the deep thrill that to the ordinary susceptible person must keep step with the interpretations especially in the closing scenes of Clive Brook and his splendid fellow-players.

## YOUNG AS YOU FEEL

First cameraman, Chester A. Lyons; second cameraman, Don Anderson; assistants, John Van Wormer, Robert Mack; stills, Alex Kahle.

A SIMPLE, homely tale as befitting the homespun personality adopted by Will Rogers is "Young As You Feel," directed by Frank Borzage from the play by George Ade and adapted by Edwin Burke. It is a story of a dyspeptic stockyard baron with two grown sons somewhat sportive in their inclinations, one of whom at least is distinctly arty.



*Chester A. Lyons*

The fun starts when a piece of junk "statuary" is passed off for $20,000 on the young patron, who celebrates the acquisition by giving a party. Here enters in the guise of an entertainer Fifi Dorsay. Assigned to a room on the second floor of the house to change her dress the singer collides at the bottom or at the ebb of her disrobing with the master of the house engaged in doing his daily dozen while arrayed in the comparative physical freedom of a short-skirted flannel night shirt.

That is the beginning of the elder's education in how to live and at the same time to get something out of life. Incidentally, it is an illustration of how one business man converts two playboy sons into business men—by force of reverse example. By doing the things they had been doing he demonstrates most forcibly the error of their own previous proceedings, even if the elder have no intention—present or remote—of doing anything other than living for the moment.

The comedian and his picture provided mirthful entertainment for a packed house at the Chinese on a night when the engagement no longer was young. The comedy was of an order even lighter than the usual Rogers brand, as it was bound to be in view of the French comedienne teamed with the chief player. It is fair to add, however, the impulsive damosel was duly restrained in her coquetry, with the finished result being kept within the borders of the customary Rogers wholesomeness.

Lucien Littlefield is the third of the principals in the cast, having the role of the partner in the slaughter house. He contributes his share of the humor.

There is an excellent subsidiary program consisting of four subjects and running 40 minutes.

## BOUGHT

First cameraman, Ray June; second cameramen, William Reinhold, Michael Joyce; assistants, Irving Glassberg, Perry Finnerman; stills, John Ellis.

THERE is a tainted heroine in "Bought," which Warners have made from the novel "Jackdaws," by Harriet Henry, adapted by Charles Kenyon and Raymond Griffith. Archie Mayo directs. Constance Bennett is the featured player in the role of Stephany Dale, the daughter of a woman who walked out on her father before marriage because of the inadequacy of the latter's education and of the mother's inclination toward the soft things of life.



*Ray June*

It is quite logical in view of the premises the daughter likewise is inclined toward the soft things of life, of luxury and clothes among other things. It is quite logical, too, the daughter when surrounded by these should pass up the worthy man she loves and turn to the worthless sort of mankind who dangles wealth in front of her—that she should let

him into her room and there finish the party.

In spite of the presence throughout the story, however, of a weak and repellent character such as Stephany and of Carter, played by Raymond Milland, there are two or three decidedly sympathetic parts. One of these is Nicky, played by Ben Lyon, and another is that of Meyer, the elderly friend of Stephany who it turns out is the unmarried father of the girl even as he is the father in everyday life of the young woman who plays the leading feminine role.

These two characters, the one breezy and wholesome as Stephany is selfish and unsympathetic, and the other kindly and patient where the daughter is the reverse, are the mainstay of the story. They make its enjoyment possible to all but the minority who inwardly are of the same opinion toward questions of life as the heroine in "Bought."

The finish is quite all right, for Stephany, as the boy she loves finally decides to forgive and she in turn accepts the affection and the money of the father who was too crude for the mother of Stephany to marry—not to save the name of her child even if she cared nothing for her own.

Dorothy Peterson is the strange mother of Stephany—who balks on marrying the father of her child because he is not a precisian in the choice of his words and employs no silencer when eating soup, yet as an alternative who wears herself out on a sewing machine. She does much to build sympathy for a queer part.

### MOM

First cameraman, Ray Rennahan; second cameramen, Roy Musgrave, Robert DeGrasse, Friend Baker; assistants, Thad Brooks, Robert Bronner, William Clothier; stills, Fred Hendrickson.

THE old order changeth—in films often more quickly than in other things. For some time the vogue has been for black and white pictures rather than for subjects in color. The trade was given to understand the public did not with sufficient enthusiasm respond to pictures in color.



*Ray Rennahan*

Possibly the indifference, if any, may have been due to the frequent employment of color to bolster a story a little weak in the legs. Color may help a picture, but it cannot make it nor can it transform a weak sister of a story into a wow of a box office bet.

A good story translated on the screen in color should be a more valuable production than the same tale in black and white.

It will beyond question prove of interest to the trade to follow the record that may be established by RKO's "Mom," an interesting story of the vaudeville stage just completed in 100 per cent Technicolor.

To be sure the picture will go out under the exhibitor handicap of an absence of "names" as the theater man conceives that obsession, that fetish of his, meaning the immature idols of the youngsters as well as those more experienced players who still retain a trace of their youthfulness.

George Arliss is one of the few players of the older regime for whom the average theatre man will make exceptions. Yet there are any number of brilliant actors and actresses who have gravitated into screen work who can bring to their performances far greater ability and authority, much deeper quality of emotional appeal and related entertainment values, than the great majority of their younger fellows. It is the natural thing it should be so; it would be unnatural if experienced ability did not overmatch inexperienced ability.

All of which is suggested by the finished performance of Edna May Oliver and Hobart Bosworth. To follow Miss Oliver in a real part, one that gives full scope to her dramatic and comedy talent, is a treat of the first order. Into her interpretation of the motherly vaudeville actress she throws a wealth of interest for the man out front.

Somewhere in the creation of the tale there has been injected the spirit of a wholesome family woman who is also an actress, one who is proud of her work as well as her daughters, even if the last named are less keen about the source of their daily bread; a woman who never loses her sense of humor in spite of adverse surroundings. Fanny Foley is regular, and will be taken to the hearts of many other than dyed-in-the-wool troupers.

This may be a good spot to talk about the story. It was written by Juliet Wilbor Tompkins, with adaptation, continuity and dialogue by Carey Wilson. Melville Brown directed.

Hobart Bosworth shares honors with Miss Oliver, even if his lines be cast in an unsympathetic role. Nevertheless through the combined skill of the dramatist and the artistry of the player the emotional jolt of the picture comes near the finish when the attitude of the old man switches from sternness to gentleness. It is a moving sequence.

Helen Chandler and Rochelle Hudson are the daughters, with the former given the benefit of the billing. If the makers of the story saw the two girls more or less as figureheads neither of the two demonstrated any particular ability to lift the characterization out of that category.

Florence Roberts as the maid and Robert Emmett O'Connor as the vaudeville agent well played their good parts.

Ray Rennahan as chief photographer and Max Ree as art director have achieved much, each in his own domain. What the two as a team have accomplished is something well worth walking a distance to see.

### LA NUIT EST A NOUS

HERE is a title (The Night Is Ours) calculated to bring red-hot tears of joy to the weary eyes of the hard boiled fillum man grown prematurely old under the burden imposed by the long search for some slogan that will bring 'em to his doors.

And if the aforesaid h.b. f. m. once gets his tired optics on the glorious beauty of Marie Bell, she of the Societaire de la Comedie Francaise, the fact that her merely verbal communications are in the tongue of the transalpine Gaul will matter not a particle.

Then indeed will that fillum man undertake to establish—and in that action will his masculine customers defend him to the last—that language is quite superfluous to a person of such remarkable attractiveness who also is so rare a master of the art pantomimically of conveying to the object of her affection its boundless and alluring depth.

Henry Roussell not only completely directs the picture but also plays the wealthy automobile manufacturer fiance of Bettine, the character interpreted by Miss Bell.

Jean Murat is Brecourt, who following Bettine's injury in an automobile wreck nurses her through the night. Later in Paris when Bettine and Brecourt meet they fall in love. The conflict that rides in the girl's mind as a result of her meeting with Brecourt increases in intensity as the date for the marriage with Grandet approaches.

A friend who knows his Paris and his Comedie Francaise informs the reviewer that Marie Bell, who although a Frenchwoman is of Irish parentage, is exceptionally accomplished in the art of pantomime. This will explain why the non-French speaking person out front so easily grasps the trend of the story. The actress' lovemaking is vivid, of the burning kind, of the sort that impresses the picturegoer.

There are sweeping views of mountain country in the automobile race sequences. There are finely staged social functions—one of these of a reception and dance in a great sales salon. The photography of the subject is of a high order.

### HUCKLEBERRY FINN

First cameraman, Dave Abel; second cameramen, Dan Fapp, Ernest Laszlo; assistants, Jimmie King, Tommy Morris; stills, Gordon Head.

WHERE Dreiser merely dragged Paramount into court over "An American Tragedy" in his unsuccessful effort to secure an injunction it is unlikely Mark Twain would have been content to show in so mild a manner his resentment over what Grover Jones and William McNutt did to "Huck Finn." The chances are better than even he would have taken his pen in hand and just naturally verbally but none the less effectively skinned alive every person who had anything to do with the so-called adaptation.

It is true there is a Huck Finn in the tale, a young man whose voice in its maturity testifies to its owner's substantial remove from the realm of boyhood. Right from the jump there is a Tom Sawyer, too, as well as a

Sid, although as to the former his entrance into the book is in the final tenth and of Sid there is not shown even a flash. For that matter neither is Becky Thatcher, but as Mitzi Green is under contract Becky is pushed into the picture.

Nigger Jim, one of the great characters in fiction and so far as the black race is concerned sharing honors with Harriet Beecher Stowe's creation, is not entirely left out. As the part was introduced to the care of the exceedingly competent Clarence Muse much might have been made of the role.

Oscar Apfel as the king and Eugene Pallette as the duke enter the story by being thrown from a steamboat into the river and by the boys and Nigger Jim drawn aboard the raft. The two do not reach the home of Mary Jane and Ella until after instead of before the funeral.

The sequence of the gold which the girls had hidden in the cellar has no relation to the original story. The adapters have chosen to conceal it in one of a large number of barrels of apples in the cellar of this Arkansas river town home. It is a lively sequence in any event. Funerals being anathema in production circles of course it could not be expected we would find Huck caught with the gold by the two thieving scoundrels and surreptitiously placing it in the coffin, there to be temporarily buried and dramatically recovered.

Junior Durkin is Huck and does his best, which is a lot, to create the illusion of boyhood. Jackie Coogan is the inventive Tom Sawyer. Clara Blandick and Jane Darwell as Aunt Polly and the Widow Douglas are excellent. Warner Richmond is a Finn senior that will satisfy the most particular of the Twain followers. Guy Oliver is Judge Thatcher, a good performance. Director Norman Taurog saw the male school teacher as a rather sissified person, and Frank McGlynn certainly and amusingly filled his prescription.

The foregoing comments are written five days after the picture was seen and without the advantage of any notes taken at the time. In the intervening period the book has been reread, a proceeding which strengthened the original impression that unnumbered thousands who know the book will experience marked irritation when they spend money to see the screen maladaptation of this American classic.

Those who know not the story will be entertained in all probability, for to them there will be much that is worthy of commendation.

## THE VIKING

NO ONE who makes it a point to keep abreast of what the screen is showing can afford to miss "The Viking," produced by the late Varick Frissell. The picture was used to introduce to Hollywood the 303-seat Hughes Franklin Studio theatre.

It was while making additional shots to point up this subject that Frissell, his cameraman, Alex Penrod, and his staff were lost last spring when the Viking, a sealer, was destroyed by a dynamite explosion the exact nature of which still is a mystery.

Even without the added shots the picture has an abundance of thrills. It is in sound and dialogue. It was photographed by Maurice Kellermann and Alfred Gandolfi, both of New York. George Melford of Hollywood directed.



*Alfred Gandolfi* *A. E. Penrod* *Maurice Kellermann*

Two notable men appear in the production—Sir Wilfred Grenfell and Captain Bob Bartlett. The former officiates as the sponsor of the picture and delivers the foreword.

"Forty years ago as a young surgeon I sailed across the western Atlantic to the coast of Labrador in the hope I might be of some service to the seamen who there ply their calling," says this missionary extraordinary to the northern country in opening. He goes on to tell how Frissell first came to the coast when a student in Yale University.

"He has produced a motion picture portraying the people in faithful detail," the speaker adds.

Captain Bartlett will be recalled as the man who skippered the successful Peary polar expedition a quarter of a century ago. That he was not a member of the small party which made the final dash over the ice is another story. He was a white man, and Peary seemingly had no room for a second white man. In any event his companions to the polar spot were restricted to two Eskimos and a negro.

The captain plays the part of the sealer's captain—in other words on the screen he does what he is accustomed to do in ordinary life, just like a Hollywood policeman playing a cop. Bartlett is so thoroughly a sailor you forget he is not an actor. Possibly it is the realism with which he imbues everything he touches that is responsible for some of the deep illusion that surrounds this simple and primitive tale of the near arctic north.

The spectacle of scores of men setting out over the loose ice—jumping lightly on small pieces only to spring again on to another bit as insecure in the way of footing—is one that long will linger in the memory of the average person. The equipment is a rope and a boathook, and both find plenty of work to do.

There are icebergs, too, and the ship is in plenty close contact with them. The surface of all sizes of broken ice rolls and rises and falls with the motivating swells. The lesser bergs where they are surrounded by free water are submerged at times like the bow of a vessel in a storm.

The cameramen have had plenty to do. One of the shots was looking down from the bowsprit as the prow of the vessel tears its way into the ice. There are shots of men away from the vessel, and also where the cameras were away, where the treacherous ice must have served as the platform. There are shots of howling blizzards out on the ice that will bring responsive shivers to one-time northerners softened by exposure to a southern sun. The realism of the wind shots leads one to believe in the authenticity of the picture's sounding.

Later information verifies the impression. The subject was produced with sound simultaneously recorded. There were employed a Bell and Howell camera with flexible shaft drive from Erpi-Akeley sound recording machine.

Maurice Kellermann, chief cameraman, also photographed expeditions to Greenland in 1926, Baffin Land in 1927 and Labrador in 1929.

There is a story, a simple one, yet really all the stronger on account of that fact. The climax, where the two enemies separated on the ice from their companions finally reach shore and enter a church service, is one of unusual strength.

Charles Starrett is Luke, who overthrows the family jinx established in the minds of the community by his father thirty years earlier; Arthur Vinton is the bad mate who fears Luke may win his girl, and Louise Huntington is the girl who in the end conveys to the bad mate the tip his hunch is quite correct.

## THE AGE FOR LOVE

First cameraman, Harry A. Fischbeck; second cameramen, Ray Ramsey, Jack Kenny, Wallace Cheuning; assistants, Louis De Angeles, Kay Norton, Frank Gaudio; stills, Newton Hopcraft.

HER first picture under the management of Howard Hughes will enhance the popularity of Billie Dove. "The Age for Love" is a worthwhile production, coming from under the directing hand of Frank Lloyd. The story was adapted by Ernest Pascal from his own novel, with dialogue by Robert E. Sherwood.



*Harry A. Fischbeck*

Edward Everett Horton easily shares honors with the star, although his lines are all in comedy vein, whereas the character portrayed by Miss Dove is mainly of a serious nature. It is, in fact, of a decidedly emotional kind at times—situations strongly developed and leaving the auditor markedly under their spell.

The story is one that will have wide appeal for the feminine side, whether the woman be of the home or the office. Its central theme is the right of the woman to continue her office affiliations after marriage without hindrance from the male division of

the family in the event that hindrance be forthcoming.

From the viewpoint of the woman who wants to continue working the author has built up a plausible justification for such action—the uneasiness of the woman when she finds idle time on her hands, the inward urge to be doing something worthwhile. It is from this side rather than from the usual one of contributing to the breadwinning that the subject is approached.

Miss Dove has the part of assistant to an authors' representative, the latter portrayed by Horton. Where the husband, well interpreted by Charles Starrett, is insistent on starting married life in New Jersay rather than in New York and that the wife remain at home, a compromise is effected whereby the wife remains at home but the two live in the city.

It is when the wife returns to her old work as a member of the firm in order to save it from dissolution the trouble starts, complicated by the entrance of a former woman friend of the husband, played by Lois Wilson. The expected break occurs, the husband marries the woman in Jersey and moves there.

From this point on the drama possesses marked strength, relieved by occasional flashes of comedy from the Horton side. In the family outbursts there seems to be a new Billie Dove, of greater depth and seriousness. Starrett has what at times may be construed as a rather unsympathetic part, according of course to the point of view, but he gives a good performance.

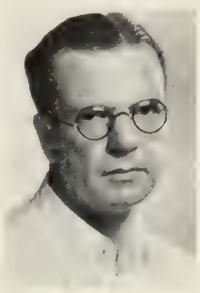
There would seem to be every indication the picture will be another Hughes success, the only qualification to this statement being it is made in advance of a regular theatre showing.

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### THE GREAT LOVER

First cameraman, Merritt Gerstad; second cameraman, Paul Vogel; assistants, Stanley Horsley, Jess Ivey; stills, Bert Lynch.

THERE'S a corking cast in M. G. M.'s "The Great Lover." At the top are Adolphe Menjou and Irene Dunne. Next to them and most importantly as the picture in its working out most clearly proves is Ernest Torrence. Behind these with all accepting opportunities to make their individual marks with the house are Neil Hamilton, Baclanova, Cliff Edwards, Hale Hamilton, Roscoe Ates, Herman Bing and Elsie Janssen.



*Merritt Gerstad*

The story is based on the Cohen and Harris play written by Leo Ditrichstein and Frederick and Fanny Hatton. For a long time Ditrichstein starred in the play. On the silent screen Sam Goldwyn produced it more than ten years ago with John Sainpolis in the stellar part if memory correctly serve.

The present subject was directed by Harry Beaumont. It got so good a reception at the big Los Angeles Theatre it was held over for a second week. Possibly the verdict may have been due partly to the practice of Beaumont of sprinkling opportunities outside the circle of the few principals. As an example, Herman Bing and Elsie Janssen as a pair of temperamental opera singers create a lot of fun.

Ernest Torrence as the butler of the Great Lover gives a performance that would justify any screen follower making a second visit in order the better to absorb the subtle points of his portrayal. It is a comedy part, of course, but how seriously it is played! If it happen you are seeking an exemplification of the expression "delicate touch" to a characterization, this reviewer will give you Torrence in "The Great Lover."

Hale Hamilton as the producer and Cliff Edwards as the press agent who tries to conciliate singers who take themselves overseriously contribute to the mirthful side of the tale.

The role fits Menjou better than any of his recent ones. His keen sense of humor aids in making plausible the part of the baritone for whom the women fall in battalions and over whom they employ against themselves the most endearing terms in their studied vocabulary.

To Miss Dunne with her singing voice would seem to go the chief honors. It is to be expected that a story of opera singers which is to be interpreted by picture players "with names" must resort to voices of real singers. Miss Dunne did her own excellent singing, praise be, and the novelty provided an added delight to her performance and to the show as a whole.

There was a flash of an opera chorus in a couple of instances, and the reproduction of the singing was of so successful a character the producers must have been impressed with the possibilities of screen opera.

Dr. Frank Nagle, an authority on opera and incidentally the father of Conrad Nagle, a short time after the introduction of sound in a published article declared the reproduction of an entire opera was among the possibilities of the not remote future. The article was received at the time with some skepticism. The news dispatches of the past month make the statement that under the patronage of the government of Italy operas composed by its nationals will be produced for the screen. The doctor was entirely correct in his prophecy.

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### *Ann Harding Installs*

Ann Harding, RKO-Pathe star, is to have sound reproducing apparatus installed in her home. Both Miss Harding and her husband, Harry Bannister, have been devoting the present summer to a new home which has just been completed.

As a birthday gift to his wife, whose natal day is August 8, Mr. Bannister purchased one of the new RCA Photophone Special Size reproducing units and had it installed in what is said to be one of the finest private theatres in Hollywood.

Others who have Photophone apparatus in their homes are W. R. Hearst, Cecil B. DeMille and Gloria Swanson.

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### TRANSATLANTIC

First cameraman, James Howe; second cameraman, Dave Ragin; assistants, Paul Lockwood, Michael Doyle; stills, Frank Tanner.

EDMUND LOWE gets a real break in "Transatlantic," a Fox picture directed by William K. Howard. It is a serious role entirely divorced from anything even remotely related to wisecracking or any of its works. The player rises to the opportunities presented in a part portraying a man of education mingling with everyday persons who talk and act as such, even to the occasional donning of evening clothes.

To be sure we gather from the dialogue that Monte Greer is a noted or notorious gambler slipping out of New York by way of the Narrows in order to escape a subpoena from the vice committee—so he may not be compelled to uncover any pals. But from his entrance in the story it is a sympathetic part he most forcefully interprets, one that commands the attention of his house from beginning to end, and one wherein he travels the strait and narrow.

He does more than that. He fights gambling killers in their own quarters and with their own weapons in order that a maiden in much distress and her father broken in spirits and finances may be restored to happiness. Even a bad man turned modern knight will be forgiven former and unseen shortcomings.

The production has a striking beginning—the sailing of a transatlantic liner from New York, with all its noise and bustle and laughter and tears. The atmosphere of the ship at sea never lets down; it is sustained right to the curtain.

Guy Bolton, who wrote the story, and Lynn Starling, who contributed added dialogue, together with the director, art director and the effects department—and Jimmy Howe and his cameramen—have given motion picture patrons one of the most impressive visualizations of life on a big steamer yet produced.

A thrilling sequence is that in which Greer engages in a pistol duel with one of the gamblers, staged in the innumerable and interminable galleries of the engine room of a great liner. Another is the examination of those suspected of shooting Graham, the fleeting prototype of Beesemyer.

These are but brief though important sections of a story that abounds in movement and in mirth and in drama. Finely developed is the tension that accompanies the feeling something is about to happen, making the reaction all the more marked when eventually it really does.

Contributing to the visible part of the human equation behind the pic-

ture are Lois Moran as the daughter of the retired lens grinder taking his first vacation, played by Jean Hersholt; John Halliday as the absconding banker; Myrna Loy as the unhappy wife of the financier, and Greta Nissen, dancer, blond cause of the unhappiness. Then there is Billy Bevan as the verbose steward, and there are a lot of others in lesser parts well performed.

With one exception the short subjects shown at the Chinese with the Fox feature were unusually strong in entertainment value. That exception was a short but frank advertising picture of the Lassco Steamship Company, poorly conceived and most atrociously and amateurishly photographed. How it ever was pitchforked on to the Chinese screen should be a matter for serious investigation by those responsible for the house's reputation.

A novelty short subject "Reno," which as told in a recent issue of this magazine was photographed by Ira Morgan of International Photographers, created plenty of fun. It was set to chatter by John P. Medbury, and he performed a most worthy job.

Then there was the Masquers' comedy "Oh, Oh, Cleopatra," featuring Wheeler and Woolsey and backed by many of the leading character players of the west coast. It was noisily greeted by a large and hilarious house. John W. Boyle, now in Sweden on a picturemaking venture of his own, was its photographer.


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## AN AMERICAN TRAGEDY

ANY one who takes his pleasures or his screen entertainment sadly can ill afford to miss seeing Paramount's "An American Tragedy." Neither should any one who admires stern drama in spite of its practically unrelieved drab coloring, nor one who will walk a distance to sit in on polished interpretations of difficult parts.

Whatever may be said herewith regarding this story which its originator repudiates is based on the picture itself and without any knowledge of the book Theodore Dreiser wrote. If Dreiser insists he is not guilty then Samuel Hoffenstein must be credited with creating a subject of enthralling power even if the person so conceding its strength insists it is not his idea of an evening's wholesome entertainment.

The "hero" we see on the screen is a louse at heart. He is not an ordinarily decent chap. The creator shows us what presumably is the average American boy raised under certain conditions. He has chosen not nine out of ten, which he had a right and a moral duty to do, but to establish premises, false premises, he has picked one out of that ten.

The creator may plead in mitigation he has followed the well-known dramatic rule that if you must found your story on false premises you will be forgiven if you build consistently from that point. He will be given credit at least for trying to win forgiveness.

For a story of this sort, who better than Phillips Holmes to play the difficult part of this hopelessly weak young man, seemingly without a redeeming feature—if we except the one outstanding action in confessing to his mother under the shadows of the chair.

Sylvia Sidney is ideally chosen as to type and ability for the unpleasant part assigned her. The same may be said for Frances Dee in the role of Sondra Finchley.

Director Sternberg has chosen to lean upon his more mature players for the real strength of his subject. He has selected these with rare skill. We are thrilled by the prayer of the mother of this boy after he has run from home to escape detention by the police. It moves both by the feeling with which the lines are read and the literary quality that rides in them. Lucille La Verne is heard from later on, but never more effectively than in the opening scenes.

Then there are Irving Pichel, about whose interpretation of the prosecutor much might be said in high praise; and Charles B. Middleton of the defense, a remarkably forceful portrayal, the two staging one of the most effective court battles royal the screen has known. The cast is of unusual strength.

And Lee Garmes has contributed his usual craftmanship, even to the swiftly changing Russianlike shots in the opening scenes.

# *Turnbull Wins Photographic Award from Seville's 1929-30 Exposition*

(From the Mexico City Post of August 22)

ROBERT A. Turnbull, an American cameraman in Mexico, recently learned that he has won the Grand Premium of Pictorial Photography awarded by the 1929-30 Exposition Ibero-Americana held at Sevilla, Spain.

Mr. Turnbull learned of the choice of the judges of the exposition's art department nearly a half year after it was made. From Spain the letter notifying him of the honor had gone to Los Angeles, where the American cameraman lives, and from there it was forwarded to Mexico City, where he maintains his headquarters.

At the time Turnbull's letter reached Mexico City he was with the Prince of Wales, "shooting" him for newsreel programs, and the letter failed to reach him until recently.

In the letter the exposition committee advised Turnbull that a gold medal and diploma had been bestowed upon him by the Spanish government, and that the award would be forwarded upon his written request. He has now made this written request.

Turnbull has "covered" every Mexican revolution, photographically, since 1910, and in 1914 he received a bullet intended for Pancho Villa. He is a "spot news" photographer, but his hobby is the taking of "stills" with unique background and striking effects.

The winning photographs at Seville were two "stills" depicting a patio with five bird cages and a wistful little Indian girl, amid carefully studied lighting effects. These photographs competed against camera art from numerous countries.

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Mr. Turnbull, who is a member of the West Coast International Photographers, also was awarded chief prize of the Mexico Salon in 1929.

# *Tremendous Material in Orient for Great Picture, Says Leon Shamroy*

**By LEON SHAMROY**

HERE I am back on U. S. soil again after eleven weeks through Japan, Korea and China—through lots of vicissitudes of hard work and interesting experiences. The Orient, particularly China, is a marvelous place, fabulous from a cinematic standpoint.

The material for a great picture is tremendous. If some of the boys could get some film, take their cameras and go into China I am sure they'll get something worth while not only from an artistic, creative standpoint, but also from a monetary standpoint.

I met Ariel Varges, the Fox Movietone man, in Japan, and he gave me a card of introduction to the Chinese cameraman called "Newsreel" Wong.

Well, this fellow Wong is some guy—he has had experiences in the pursuit of his profession as a cinematographer that would make your hair stand up like Ben Turpin's used to in those old Mack Sennett Comedies.

When I met him he had just returned from a seven months trip up into Tibet, in the North of China, where most of his traveling was done on foot. He did do a forty-day stretch through both desert and snow to get to his objective.

Well, I saw some stills and about six reels of stuff he shot and believe me this boy is good.

In Shanghai I met Bert Cann, of New York local, who says he has a one year contract making Chinese talkies. Also since we started our tour a sound equipment has been added with Earl Sitar in charge. Sitar was formerly with First National on pictures like "Little Caesar" and "Five Star Final."

We are using a single system Tanar equipment. It takes about six weeks for our film to reach Hollywood before we can get a report, so we are hoping for the best.

Earl is sitting on the bed here and tells me to say the humidity is raising the mischief with everything—I don't know just what kind of humidity he means.

I hope all the boys are making a lot of money and that when I get back business will be better than ever.

We stay in the Philippines about one month, then go south to Bali, north to Indo-China, Siam, India, Egypt, Algiers, Spain, France, New York and home. We expect to be back in March.

LEON SHAMROY.

Manila, July 27.

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### *Chinese Sound Studios Call American Men and Material*

REPORTS are now circulating through Shanghai regarding the installation of sound producing equipment in five of the prominent Chinese motion picture studios, according to Commercial Attache Julean Arnold, Shanghai. Of this number it would appear three of the projects are definitely settled, while the two others are still nebulous.

The equipment to be used in these studios is to be purchased in America, and American cameramen and sound technicians are to be brought to Shanghai to teach the Chinese the intricate details involved in the production of satisfactory sound pictures.

Production schedules have not been announced, but it is understood that a minimum average of twenty pictures a year is to be the skeleton framework on which future extensions of production are to be built.

Although it is expected the next six months will witness the establishment of the Chinese talking picture industry, American distributors maintain that the resulting loss of revenue will be small if any, as the expected increase in theatre sound installations will tend to minimize excessive competitive factors.

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# When Complicated Lore Runs Riot

## Photography Today as Was Engineering Sixty Years Ago Not Entirely Free from High Sounding Phrases of Savants

**By FRED WESTERBERG**

THAT the cinematographic profession is not the only one that has had trouble in understanding the complicated lore of its savants is illustrated by John C. Trautwine's classic preface to his "Civil Engineer's Hand-Book."

This was written in 1871 and may have achieved happy results among the civil engineers by this time. Photographic science, however, being somewhat of an infant, is still in a position to squirm as Mr. Trautwine applies the screws.

Listen to what he has to say to the civil engineer of the 70s and I think you will agree that his comments have lost little of their force when applied to present conditions in the cinematographic world. He starts out like this:

> Should experts in engineering complain that they do not find anything of interest in this volume the writer would merely remind them that it was not his intention that they should. The book has been prepared for *young* members of the profession; and one of the leading objects has been to elucidate, in plain English, a few important elementary principles which the savants have enveloped in such a haze of mystery as to render pursuit hopeless to any but a confirmed mathematician.
>
> Comparatively few engineers are good mathematicians; and in the writer's opinion it is fortunate that such is the case; for nature rarely combines high mathematical talent with that practical tact and observation of outward things so essential to a successful engineer.

How is that for an opening sally? But wait! Listen to this:

> Nearly all the scientific principles which constitute the foundation of civil engineering are susceptible of complete and satisfactory explanation to any person who really possesses only so much elementary knowledge of arithmetic and natural philosophy as is supposed to be taught to boys of twelve or fourteen in our public schools.
>
> The little that is beyond this might safely be instructed to the savants. Let them work out the results and give them to the engineer *in intelligible language.* We could afford to take their words for it, because such things are their specialty; and because we know that they are the best qualified to investigate them. On the same principle we intrust our lives to our physician, or to the captain of the vessel at sea. Medicine and seamanship are their respective specialties.

In a footnote the author goes even further into elementary principles, thus:

> It is the ignorance of these principles, so easily taught even to children, that constitutes what is popularly called "The Practical Engineer," which in the great majority of cases means simply an ignoramus, who blunders along without knowing any other reason for what he does than that he has seen it done so before.
>
> And it is this same ignorance that causes employers to prefer this practical man to one who is conversant with principles. They themselves were spanked, kept in, etc., when boys, because they could not master leverage, equality of moments, and virtual velocities, enveloped in Xs, Ps, Greek letters, square roots, cube roots, etc., and they naturally set down any man as a fool who could.
>
> They turn up their noses at science, not dreaming that the word means simply, *knowing why.* And it must be confessed that they are not altogether without reason; for the savants appear to prepare their books with the express object of preventing purchasers (they have but few readers), from learning why.

Harsh words, Mr. Trautwine! It is quite likely some of the savants dropped civil engineering like a hot potato after this and emigrated to the higher reaches of photographic science where today their progeny may be seen (through field glasses) leaping lightly from crag to crag.

Mr. Trautwine, however, is not through. He continues to rub in the salt.

> The writer is frequently asked to name good elementary books on civil engineering; but regrets to say that there are very few such in our language.

After making some specific recommendations the author lets go the parting shot.

> The writer does not include Rankine, Moseley, and Weisbach, because, although their books are the productions of master-minds and exhibit a profundity of knowledge beyond the reach of ordinary man, yet their language also is so profound that very few engineers can read them.
>
> The writer himself, having long since forgotten the little higher mathematics he once knew, cannot. To him they are but little more than striking instances of how completely the most simple facts may be buried out of sight under heaps of mathematical rubbish.

Oh, Mister Trautwine!



*Max B. Dupont*



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### *Max Dupont and Family Off for Plantation in Papeete*

MAX B. DUPONT, member of the International Photographers of the west coast, sailed August 5 from San Francisco on the steamship Maunganui for his plantation in Papeete, Tahiti. The property is devoted principally to a cocoanut grove, and is situated approximately 3000 miles south of the Hawaiian Islands, being the same distance below the equator as Honolulu is above it.

It is the first time the cameraman has been in the islands for six years. In the year and a half he expects to be in the South Seas he intends to do much experimenting with his still cameras. There will be some real fishing, too. To make certain of this the Dupont 28-foot speed boat is now on its way by freighter. The tip is it will have plenty to do.

Mr. Dupont when not otherwise engaged will write a book on native life, on the material for which he has been for some time working.

# *Japan Prepares for Sound Films*

## Return Home of Koji Hayakawa After Study of Our Methods Moves Cameraman to Talk of Japanese Films Shown Here

**By MAURICE KAINS**

KOJI HAYAKAWA, after a two year sojourn here in Hollywood, has returned to his native shores of Japan, bidding us a fond farewell and wishing the members of the International Photographers continued success and good luck. During his stay he made an intensive study of our studio methods and technique, specializing in photography and sound recording. He took a number of American machines with him.

As you probably know, Japan is going "talkie." What a misfortune it is that we cannot be privileged to attend a showing of one of her pictures, with its strange dialogue, etc.! However it is possible to attend showings of Japanese silent productions right here in Los Angeles.

Frequently I take a trip downtown to the Fuji Theatre on East First Street. It has always proved interesting. The pictures are all made in Japan with high class Japanese stars. The acting technique is of a high quality, though of course different in style. The stories, costumes, sets, make-up and photography make an interesting study to almost anyone, but will especially appeal to those acquainted with American technique, as comparisons are always of great interest.

Dialogue for these "silents" is supplied by a Japanese who stands on the stage during the showing. He reads all the subtitles aloud for the audience, in Japanese of course, and he furnishes all the dialogue he can possibly invent on the spur of the moment.

He is very clever in simulating the voices of the various characters, even going so far as to affect the sob scenes with a high falsetto voice and accompanying sniffles.

### A Startled Customer

He uses a large stick which he frequently bangs against a table as a means of designating the termination of the picture, a shot, or for some other part of the story which may need audible punctuation. This banging, coming as it does unexpectedly in the darkness, is sometimes enough to scare one out of a year's growth, but you'll get accustomed to it after a bit. A native stringed orchestra backstage and an occasional phonograph record supply the background music.

Projection is so slow as almost to produce a flicker. I suppose this is to make the show last longer. The Japanese apparently like long stories and long scenes. The scenarios seem to be in a serial form for I have attended two shows in the same week and found the same cast at work but on different parts of the story.

This leads me to believe they prefer long stories and in a continuous form. At any rate the scenes themselves are plenty long.

Koji writes that the two large studios and the ten small ones in Japan "make more footage of film than all the American studios do; yes, really." This at first was hard to believe, but



*Hero and his comedy relief in "Marching On"*



*Featured players of Japanese companies—Left to right, Yoneko Sakai as an ancient princess for Nikkatsu; for the same company Takako Iriye, a bride in "Mother"; Kinuyo Tanaka, with Shochiku; Demmei Sudzuky, also with latter company, and Yoko Uyemura in "A Girl of the Street" with Nikkatsu.*



*Left—Giving an idea of the interior of a Japanese home-workshop with the mother and father in "Marching On," discussing matters of interest to picture followers. Right—Still from "Marching On"*

once you have seen those long stories and those long scenes, there is no room left to doubt Koji's statement.

**Going Hollywood**

Mr. Hayakawa was kind enough to supply us with a selection of production stills, a few of which accompany this article. The Japanese, being born beauty lovers, probably prefer the costume pictures of old Japan, for many are made for their public. Of late, however, I'm sorry to say, Japan has been copying American films of sophistication, with the usual flappers, flaming youths and cigarette smoking vampires. What a pity that they think they must copy this type of stuff when Japan has so much natural beauty, charm and grace for the world via the screen!

The Japanese picture does not seem complete to them without a few sword battles. These are of a classical nature, I am informed, but I failed to understand or really appreciate them, although the Japanese audience did, often bursting into yells of enthusiasm, just as American audiences do when the hero has displayed some unusual piece of skill in combating the evil forces arrayed against him. And they like comedy, too. I have never seen a funnier performance than a fight between two Japanese (slightly intoxicated) returning to their respective homes in the wee hours of the morning. They met in a large public place and began arguing for the right of way. There was plenty of room all around them and not a soul in sight.

**A Tip for the Cops**

The argument gradually evolved into a fight until one drunk kicked the other in the stomach and this little touch laid the actor up against a tree, "all in." A policeman appears and questions the victorious drunk. It winds up by the policeman making the victorious drunk carry the helpless drunk all the way home. So our cops can learn a lesson from their Japanese brothers at that. This comedy had to be seen really to be appreciated as comedy.

**Players Graceful**

One of the most attractive features of the Japanese film is the extreme grace of the actors and actresses, especially of the hands. The movements of the men are bold, definite and brave. The love scenes are subtle.

Japan, being a progressive nation, often depicts scenario themes of aviation and many other subjects of current interest to the public. Often the sets are decidedly American and modern, the costuming being also American. But I think Japan's best artistic efforts and charm lie in productions of a historical nature in which the forefathers of the present generations are shown in their beautiful robes and costumes. Old Japan is rich in its story material.

I often wish that I could have gone with Koji just for the experience. It would have been time well spent, especially in view of the conditions as they now are in Hollywood. After all, a sound track looks just the same over there as it does here.

Take a tip from me and go down to East First Street the next time you feel like adventuring. You'll get your fun out of it and come away with a better idea of how those on the other side of the globe live and enjoy life.



*Nikkatsu production unit at work. Note how youthful are the members of the staff. A new art attracts the young*

## *Heavy Reproducer Demand*

With the initial manufacturing order for 500 units of Special Size sound reproducing equipment being rapidly absorbed by the demand from exhibitors in both domestic and foreign fields, RCA Photophone announces a duplication of the first manufacturing order to take care of the requirements of commercial and foreign departments for the remainder of the year.



*An interesting photo by Clarence Bryson Hewitt of a night shot in M-G-M's "Son of India". The microphone with its boom can be seen below the flare of the searchlight*

### *Three More Reproducing Sets Noted in French Market*

THE following sound film reproduction sets have recently appeared on the French market, according to Trade Commissioner Canty.

Universal, produced by the Societe des Appareils Sonores, 70 Rue de l'Aqueduc, Paris 10. The price of 45,000 f. includes complete installations, with two projectors for sound on film. The system also may be adapted to any existing projectors. It is stated this set includes numerous technical improvements, one of them being the elastic suspension of the projectors, which is supposed to improve the purity of sound by the absence of mechanical vibrations of the sound head.

Teleson, produced by Societe Teleson-Film, 74 Avenue Kleber, Paris. This is a sound head group that can be adapted on any projector. Price is 35,000 f. for complete installation.

Echo-Gesco, produced by the Societe Gesco, 131 Avenue de Neuilly, Neuilly, near Paris, is a new sound head adaptable to all existing projectors.

No price has been quoted for this apparatus. All the foregoing sets, of course, are more especially adapted to the needs of small cinemas. It is not known whether any sales have been effected in any of the three cases mentioned above.

### *Bogota Counts Its Customers*

According to a report received from Commercial Attache Walter J. Donnelly at Bogota 1,488,301 persons attended 3,124 performances at motion picture theatres in Bogota, Colombia, in 1930. Attending the evening shows were 1,062,915 persons and during the day 425,386.

One theatre in Bogota has inaugurated a continuous exhibition from 11:30 a.m. to late in the evening.

---

For the purpose of reorganizing the Hungarian film and cinema industry the local industrial film unions have started negotiations in view of the issue of an important State loan. The amount contemplated is stated to be approximately $175,000. This sum is to be used to cover the existing debts and is to be made redeemable in a period of three years.

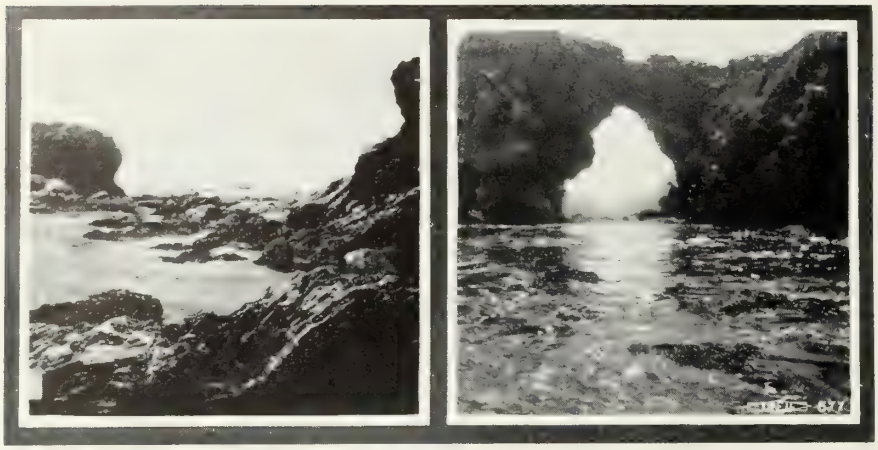
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*Here on the right is Arch Rock, with on the left a bit of nearby shore. photographed by Edward Ullman between Capistrano and Laguna*

### *Agfa Declares a Dividend and Increases Its Capital*

THE annual meeting of the Agfa company of Germany was held in Berlin recently. It was decided to pay a 10 per cent dividend for the fiscal year ended December 31, 1930, similar to the preceding year. An increase of capital up to 1,500,000 marks was also approved. The board was reelected and completed by the nomination of Herr Felix Drucker-Bronn.

The net profit amounted to 76,400 marks. The sum brought forward from last year was 74,596 marks. This year after payment of 60,000 marks dividend and increase of the reserve fund it is expected 80,000 marks will be carried forward. The very brief report states that during the year under consideration business was satisfactory.

### *Teach Sound Projection*

The Minister for Education recently opened a theatre and projection room at the Working Men's College in Melbourne, according to a report from Assistant Trade Commissioner H. P. Van Blarcon, Sydney.

The talker gear and equipment were given to the college by Western Electric (Aust.) Ltd., and Australasian Films Ltd. Sound projection will now be included in the curriculum of the college, the opening class having an enrollment of twenty-nine students.

### *Newsreel Theatre in Paris Backed by Local Newspaper*

REPORTS from Trade Commissioner George R. Canty, at Paris, state that another newspaper is to be interested in the film business in France, the Journal, a popular daily. It is backing Reginald Ford of 14 Rue Auber, Paris, late manager of Jacques Haik's theatre circuit, to open a circuit of intimate theatres where news reels alone will be shown.

It is expected the first house to be opened will be Cinema des Actualities in the Rue du Faubourg.

### *Sound Best in Smaller Houses*

According to a report of the German Society of Engineers connected with motion pictures the reproduction of sound films in Germany is only satisfactory in those theatres that seat up to 2,000. In cinemas seating more than that amount, the reproduction is of indefinite quality, especially when the house is not full.

Itally has 428 sound installations up to May, 84 being of American make.

### *France Holds Back for Fall 57 Completed Productions*

THERE is at present a shortage of French films of quality product on the market, Trade Commissioner George R. Canty of Paris reports. Many cinemas are forced to run reissues, and even new cinemas open up with already first run pictures as was the case of the Ambassadeurs, which showed "Le Million," previously exhibited in the Olympia.

It is therefore with some astonishment a leading French trade publication observes that fifty-seven French films are now ready for presentation, but are kept in storage by producers, apparently in expectation of the more lucrative autumn play dates.

It may be of interest to note that some of the films in question are not of French origin but rather French versions of German films.

### *Exhibitors to Produce*

The Schoenbrunn studio, near Vienna, has just been acquired by a group of producers connected with the Kiba, a Vienna exhibitors' organization backed by the Arbeiterbank.

A Klangfilm recording apparatus will be installed and production on a large scale started in October next. It would seem that Selenophon, the previous owner of the Schoenbrunn studio, is abandoning film production plans, at least for the present.

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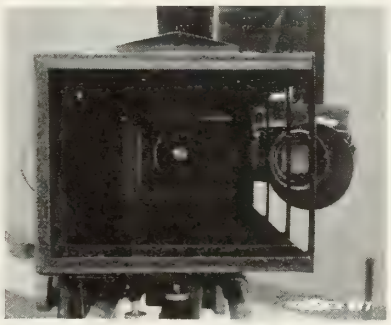
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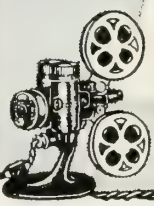
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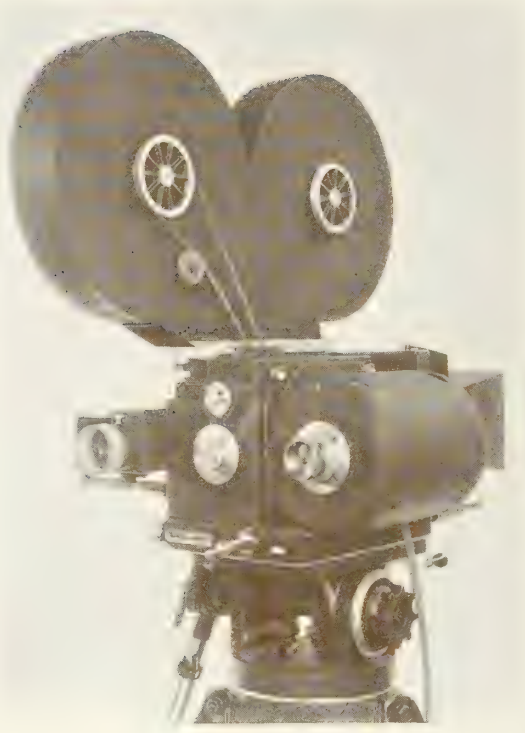
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*Eyemo Model 71-C Camera, showing its three lens turret head, variable area viewfinder, and hand crank. Inset, left, shows the speed adjustment dial indicating available speeds.*

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*"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration."—Abraham Lincoln.*

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GEORGE BLAISDELL - - - - - - - - *Editor*
IRA HOKE - - - - - - *Associate Editor*
ESSELLE PARICHY - - *Staff Correspondent*
LEWIS W. PHYSIOC, FRED WESTERBERG - *Technical Editors*
JOHN CORYDON HILL - - - - *Art Editor*

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The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the Entire Craft, covering a field that reaches from coast to coast across North America.

Printed in the U. S. A. at Hollywood, California.

# *Shot by Roy Klaffki's Camera in Alaska*




The negative used as the basis of the stills on this page was obtained by Roy Klaffki in Alaska after it had been subjected to the alternative sweating and drying of the changing seasons. By rows, left to right, we find at top, Sam Rock, hunter and trapper, full-blooded Eskimo, at one time considered the most powerful man in Alaska. Whaler Patterson taking aboard walrus. Bert Merrill, deputy United States marshal, and Ewing Scott, director.

Eskimos drinking blood of freshly killed walrus. Ray Wise, assistant, leading man and translator, and Roy Klaffki, cameraman. Shack in Point Hope occupied by motion picture staff; snow has gone and crew is preparing to depart; Deputy Marshal Merrill with his prized bicycle.

Ray Wise with spear and two Eskimo just after walrus killing. Above, hunters just moving in on walrus; below, whaling camp on ice. Roy Klaffki at camera with Eskimos and dogs taking rest on ice.

# Klaffki Home from Alaskan Wastes

## Brings 85,000 Feet of Negative Portraying Drama of Eskimo's Unending Struggle for Existence Against Old Boreas

AFTER an absence from home of five and a half months, Roy H. Klaffki returned from Alaska Sept. 11. The first vice-president of International Photographers was met at the United Airport by a delegation of fellow-members of the cameramen's organization.

Ray Wise, Mr. Klaffki's assistant, is not expected home until early in October, bringing with him the photographic equipment.

As a result of the journey north of the two cameramen with Ewing Scott, director of the Edward Small expedition, more than 85,000 feet of Eastman negative was exposed. All of it has been developed and printed, and with the exception of a short strip exposed in a light hand camera perfect positives were returned.

The film will tell the story of "Manna," a tale of the never-ending combat of the Eskimo for existence. It will show the routine of his daily life in dramatic form.

It will be a love story, and will portray a period prior to the coming of the white man with the continuing train of evils following his introduction.

Ray Wise, native born Eskimo, who collaborated with Scott in the writing of the story, plays the hero in the tale of "Manna." Klaffki is unstinted in his praise of his assistant. While the young man had an abundance of work as the official translator of the expedition and as the star of the picture, nevertheless he declined to permit any of his camera work to be taken from him as a measure of relief.

The tip is given that Ray's work before the camera suffered in no way because of his many duties behind that instrument.

Leaving Hollywood late in February, the three men went by train to Seattle and from there to Seward, Alaska, by steamer. Fairbanks, situated generally in the eastern center of the territory, was reached by train, and from there the trio flew first to Kotzebue, well inside the Arctic Circle, and then on to Point Hope, an air trip altogether of something over 650 miles.

The six and a half hours required for this journey by air represented a schedule of forty days to cover by the crack dog team of Alaska.

The expedition remained at Point Hope for three months following the initial exposure of film March 14. At that date it still was winter within the confines of the Arctic Circle, and the expedition lived on the ice and bucked the elements just as the Eskimos had in preceding ages.

Films were taken of the hunting of the walrus, fox, seal and whale. At one time while hunting walrus there were in view of the party thirty-seven pans or icebergs with flat tops. On each of these walrus were congregated in number ranging from 50 to 250. The least of these weighed a ton, with the average well above that, the bulls weighing two tons.

When the twenty-five hunters seeking hides and ivory began the slaying the camera was placed in the bow of a boat and started and the craft headed in among the bergs. It was a singular thing the walrus camped on pans not under attack calmly viewed the proceedings, and so long as the guns were not turned on them made no move to get out of the way.

The day following the attack the expedition returned to learn if among the dead walrus would be found any polar bears drawn by prospect of food. The hunch was rewarded by the discovery of two polars. One fact noted by the cameramen was that a polar bear under attack never turns his back on an adversary. If retiring over the edge of an iceberg into a long drop into the water beneath he will back off, his head being the last to disappear.

To the suggestion it seemed to be a common belief the bear will not eat meat, that he is herbivorous and not carnivorous, the reply was returned that the polar variety will eat meat if it is not too fresh.

Regarding the combative qualities of the walrus the photographers' executive said generally they were not so high, with the very marked exception of the mother. He said he had secured a motion picture film of a mother walrus disarming an Eskimo.

When the man started to employ his spear against the animal she just threw her tusk into the battle. Away went the spear as if it had been cast by a human agency. And the Eskimo stood not on the order of his going. He "moved the boat"—fast.

One thing among others in the Arctic Circle to be feared and watched, declared the returned cameraman, is a northern wind. A south wind may mean fairly good weather, as may a west wind, but in the event of a north or northwest wind the man in the Arctic region is in trouble.

When the force of the Japanese current is added to a northern wind ice begins moving at a rate of eight or ten and possibly twelve miles an hour, which means closing leads and covering a lot of water in a short time.

Klaffki is keen in his praise of the Eskimo character. "They are a most hospitable people," he declared, "and will share their last with a guest. In many ways they are not unlike children in their simplicity—and in their unselfishness.

"For ages it has been instilled in the growing Eskimo that his first thought always must be the procuring of food against the gales of the coming winter.

"So it is the ice houses, which are built underground, always are filled in the summer with food. In these the ice practically never melts. Into them go the meat of ducks, whale, seal, walrus and bear.

"Some of the most delicious meat I ever tasted in my life was that of reindeer, killed about two months before and frozen. In the winter time the natives just scrape the mildew from the meat and go to it.

"The Board of Education, which is the ruling power in Alaska the same as the Northwest Mounted is in British Canada, has control of killing of reindeer."

Asked as to how it seemed to face the long days the cameramen returned the reply it was not so pleasant to crawl out and nail blankets in front of windows at 2 a.m. just to shut out the harsh sunlight. In Alaska he saw practically no night, as the long day begins in the latter part of April, continuing through May, June and July and part of August.

During his stay Klaffki caused to be made a photograph exposed at stated periods ten times during the calendar night, showing the course of the sun during that time as related to the horizon. It followed a line not unlike that of the cables between the two towers of a suspension bridge.

The expedition remained at Point Hope for three months and then moved north to Icy Cape, above the seventieth parallel and but 180 miles south of Point Barrow, the northernmost tip of Alaska. One of the incidents of this journey was being caught in the ice during which the trading whaler Patterson made but 90 miles in 22 days. It was at Wainwright the party was for many days in danger due to inability to reach shore, from which it was rescued and taken to Point Barrow by the revenue cutter Northland.

The first vice-president admits there were times when he was not quite certain he was going to see Hollywood again, but the memories of the hazards the party experienced seemingly are not keen enough to induce him to assert he does not want to go back.

The return was by the cutter to Nome, from which a plane was taken to Fairbanks. From there the motor stage carried the party over the Richardson Highway to Valdez. Thence by steamer Seattle was reached in six days, and ten hours after leaving the latter city a plane landed Roy Klaffki in Hollywood—or less than fourteen days' actual travel from a point 500 miles inside the Arctic Circle.

# Rolling Through the South Seas

## Days Crowded with Incident for Two Local Photographer Members of Vanderbilt Scientific Expedition

*IN LETTERS to his father Bob Bronner tells of the progress of the big Alva, headquarters of the Vanderbilt scientific expedition, in which he and Al Gilks, his fellow-cameraman, are journeying around the world.*

**By BOB BRONNER**
*In letters to his father in Hollywood*

August 6, 1931.
At Sea, SS Alva, en route to Marquesas Islands from Galapagos Islands.

WE HAVE been at sea over a week today and expect to reach Marquesas Islands tomorrow night after nine days' steady traveling. This ship isn't sailing; it's just rolling along. We have shot and turned over 200 pictures so far to the commodore and he seems pleased.

The second mate got hold of some grapenuts at one of the ports of call and Al and I and the artist and taxidermist got a bottle of cream and we had our fill of grapenuts the other night. We are going to open up a "grapenut speakeasy" on board.

At the Galapagos Islands we did some exploring. These consist of about twelve islands, uninhabited and nothing but volcano craters; one still smoldering as we passed it. It is terribly hard walking on it, as it is all lava and shale rock.

We also got some good shots at seals, who nearly pushed over our camera and ourselves in the big drink. We cornered several so we could get some good pictures. Three of them charged us and succeeded in passing us after pushing the camera equipment out of their way. We also caught a big igwana, a lizard-shaped thing, but not dangerous.

We went fishing with the commodore and party and got some good pictures. Seemed like as soon as we put the hook in the water it had a big grooper or mackerel on it.

We also caught several large sharks from the yacht. We can see them swimming around the boat all day long. We also saw a manta, or sea bat, jump out of the water and flop down with a sound that was like the crack of a .45; a big flat fish about 14 feet across weighing at least 500 or more pounds. What a plaything!

We have set dates and hours for radio communication with ship and shore. I think Los Angeles is three times a day and New York six times a day.

I will keep adding to this until we get into port, where if there is a mailing station I will mail it. We expect to be in Papeete, Tahiti, in about five days.

*10 P. M. Same Day.*

There is a heavy rainstorm outside. A storm petrel (small seagull) flew aboard tonight, and we caught it and I shot a flash of it. We will hold it until morning and then let it go. Cute little thing. Didn't know any better than to come on board here. Guess the storm was too much for it.

We expect to sight land tomorrow night. I go up on the fo'castle deck in the afternoons and get a good sun bath. We have to be careful of our fresh water supply, as it may be a month before we can get another.

They tell me the island of Hiva Oa, in the Marquesas group, used to contain a large town at one time, but is just a village now, so I expect we'll get some real good pictures of native life.

From Hiva Oa we go to Papeete, Tahiti; thence to Suva, Fiji Islands,



*Bob Bronner at the golf tournament in 1930*

and explore there; then to Brisbane and Sydney, Australia; up the Barrier Reef 1,000 miles getting coral and fish specimens; then Singapore, Mandalay, Bombay, etc. So you see we still have some trip ahead.

Everyone is glad I brought the phonograph along, as the Marquesasians are wild about music and it helps to get better acquainted with them and then we are able to get pictures of their dancing, habits, etc.

We just sighted the Marquesas Islands, but must stay off from landing until morning, as the harbor is too dangerous to enter after dark, there being no buoys, lights or markers. They have stopped the engines for a while, and how nice we are rolling over the swells. I expect I'll be an old salt by the time I reach home again.

We are in hopes of getting some good pictures of native life. Our radio operator has been trying to get in touch with the station on the island for the past three days and only just now succeeded. Just a gasoline generator on shore and it has been acting up, I guess.

It will no doubt be two or three weeks before this reaches you and then I expect we'll be in the Fiji Islands. I don't really know whether I can mail this here or not, but I'll try. Adios for a while.

*Saturday, August 8, 11 A.M.*

Couldn't mail this so will continue it. Still laying at sea since Thursday a week ago; ten days. We laid offshore all night and passed into Hiva Oa channel. Wind blowing strong, so no place to land, as there is no harbor.

We expect to be in Naku Hiva about 2 P.M. this afternoon. I got a few shots of the islands, but it was stormy and raining, so not much good.

*Sunday, August 9.*

I went ashore at Naku Hiva. Just a half dozen huts, squatting on the beach. About 60 people all told. A few could speak English, but not much. I traded three cigarettes for three dozen lemons. Not so bad, eh? We took the still and movie and 16 mm. camera ashore and shot a few scenes.

The natives were dressed in red printed cloth and others in short pants and an undershirt. Got some good shots, then back on board again, where we headed around to stop on the north side of the island and do some fishing and research work.

It is raining again as I write and we are hitting into a high sea. The boat is pitching now instead of rolling. We went ashore on the north side and upon returning in the dory to the ship I got caught in a heavy rain. I had to use my raincoat to cover the equipment so I got good and wet.

Up anchor and steamed out of the cove at 2 P.M. Arrived at Annaho Bay at 4 on the north side of the island. We went ashore. Just ten persons there. The old chief, two women, four men and three kids. All real native types. We gave them matches and cigarettes.

I wanted them to show me how they made a fire without matches. I was a long time trying to explain what I wanted and get them to understand,

but eventually they sab-beed. One showed us it was by running one stick against another until it caught fire. It was just a case of patience.

The scenery here is beautiful; lofty peaks and precipices, all in cocoanut trees, ferns and tropical moss. I expect we will go ashore in the morning and shoot them as the light was too bad at 5:30 P.M., when I got ashore. And so to bed.

*Monday, August 10.*

Still at Marquesas Islands. The third mate and myself went ashore and took the two movie outfits and the graflex with us to explore a seemingly large valley. The surf was breaking as we went toward shore in a little skiff and the seamen tried to get through the breakers, but the breakers broke over the stern and swamped us.

We had to jump in, clothes and all, to keep the boat from sinking with the equipment. I had on an old pair of dungarees, so it didn't matter, for we soon dried out.

We went up over cliffs and along stream beds, climbing all the while toward the interior. When we got up in the open I witnessed the most beautiful sight I'd ever seen. There were spires full of color rising in the air 1,000 feet. The Alva was lying in a little cove away down below, clouds riding the tops of the peaks and a real cool breeze blowing.

We had to make our own path part of the time over the vines and scrubs, which gave way into a lot of small springs.

We got wet through, so by the time we got back to the beach and waited for the boat we decided to go in for a swim while our clothes dried. We went in naked, and what a swim! Talk about a beach comber in the Orient! Nothing on us!

All the natives came aboard the boat and brought cocoanuts, bananas and poi poi. We gave them cigarettes and matches and old clothes and anything we didn't want. They are all big, muscular fellows, happy and always smiling.

That night we went ashore and saw their huts; just lean-tos on the beach. More like a movie set than anything; just plain shell or skeleton.

When we brought our equipment offshore we had to wade out past the breakers and put our stuff in the skiff, holding the equipment above our heads to keep the water from getting on any of it. Then we had another swim. My graflex got wet and wouldn't work so I cleaned and oiled it all and now it's as good as new.

*Tuesday, August 11.*

We pulled up anchor from here at 7 A.M. and headed for Ua Pon Bay, on the Ua Pon Island, and there we had the most beautiful sight yet. As we neared the island we saw three peaks rising 4,000 feet into the clouds. Sheer cliffs 500 to 1,000 feet rose right out of the water.

I had the camera up on the flying bridge and got some remarkable pictures. So far the commodore seems pleased with the camera work and says he isn't going to shoot a picture on the trip; that he is going to leave that all to us.

They tell me these islands used to be inhabited by cannibals, and there were about 150,000 of them at that time. Now there are only about 1,500 jolly natives left and they are dying off fast.

We are supposed to pull out of here for Papeete at 8 tonight. I wish we were staying here longer, as I would like to go inland and explore and shoot pictures of the base of the peaks and collect souvenirs.

One of the boys just dropped in with some cocoanuts and here's where I start to finish one. I have had so much cocoanut milk and cocoanut meat and bananas, I fear I'll turn into a native yet.

Just received your radio. Gosh, I was glad to get it.

*Wednesday, August 12, 7 P.M.*

We pulled out of Ua Pon at 8 last night. The sea is very calm here and we are making good cruising time. We expect to be in Papeete Friday night. We will be there three days.

If I keep this letter going much longer I may as well have it bound in book form. I developed all the negatives we shot the past few days and all turned out very good.

I am using all kinds of filters to bring the clouds and green hills up good. The two graflexes went on the blink yesterday, water, etc., so I took them apart to see what made them tick. They're working as good as ever now.

Our trip and work is really just beginning from here on, so we will soon know what hardships we have to go through, photographically speaking.

Two of the guests and myself went ashore (no people here) and we ex-



*The sub sub-debs and their boy friends in the Society Islands follow with keenest curiosity the work of Al Gilks at the camera and Bob Bronner in white garb. The locale is Fari Bay*



*Picture of Bob Bronner taken at Hiva Oa in the Marquesas. After the exposure the camera with its film were spilled into the water in going through the breakers.*

plored the island a little and picked up some cocoanuts and drank the milk and ate some, then stripped and went in for a swim. We had a great time. Now we are on our way to the Tuamota group, maybe Papeete.

*Friday, August 14*

Arrived at Papeete at 10 A.M. Went ashore and drove out to Point Venus. Captain Cook started an observatory there in 1769. Shot pictures of it and the lighthouse.

*Saturday, August 15*

Went out to the Point again and got some great color and black and white shots of natives in outriggers fishing on the reefs, spearing and netting. They wear goggles and swim along on top of the water with their heads down. All of a sudden you'll see a spear shoot down and he'll hold up some kind of an octupus (small), also Angel fish, and all the colors of the rainbow in each one—some red, silver, gold, blue, green and even black. All shapes and sizes.

*Sunday, August 16*

Stayed on board cleaning equipment until 2 P.M. and then went ashore to the Punarum Pass on the north end of the Island and prepared to shoot the native feast and dance that night. Took flares and flashes of the shindig.

*Monday, August 17*

Up at 5 A.M. and reloaded film. Ashore at 7 and went out to the peninsula. Very beautiful scenery. Got a good native girl to dance under the cocoanut palms. All good shots. Back aboard at 3 P.M. and boxed up the film for shipment, then dove off the yard arm and cooled off, then got shaved, dressed and went back to Punarum. Saw the U.S.C. girls—two of them making a three-year trip around the world. Some nerve, I call it.

*Tuesday, August 18*

Left Papeete Harbor at 7.45 A.M. and arrived at Huahina Island at 4.30. Didn't get ashore, but remained on board and developed some negatives.

I'm so far behind in the developing and printing I don't suppose I'll ever catch up, as the runs are getting shorter; one and two day hops, and as soon as we dock I have to go ashore and shoot the stuff.

While we were running a picture the natives came around in their outriggers and tried to stand up in them so they could see the show. They were doing much jibbering and seemed tickled. It must have been quite a novelty to them. I wish we could have had them on board to show it to them, for we would have had some fun seeing their eyes pop out at the pictures.

*Wednesday, August 19*

Up at 6 A.M. to load and clean equipment to go out on a fishing trip in the launch. We shoot the scenes as they catch the fish. Motor in the boat wouldn't turn over so we had to call it off. Cleaned up the equipment all this A.M. in preparation of going later. We landed and shot scenes of the village, natives, etc.

*Thursday, August 20*

Up anchor from Fari Bay, Huahina for Raitea, about thirty miles away. Anchored here at 11 A.M. It is quite a large sized town. They generate electricity by a motor run on gas generated by cocoanut palms.

Spent the day preparing equipment to shoot scenes of a native dance being put on. It's up the other side of the island, and we'll leave in launches at 8 A.M. and spend all day getting there.

*Friday, August 21*

Up at 6 A.M. putting equipment on the launch. Left at 9. We stopped at a little village and walked inland to an old sacrificial altar of the ancient Tahitians. Just a jumble of rocks. We dug around for a while and uncovered some bones said to be 100 years old. I got a big shin bone.

Well, anyway, after we left the sacrificial grounds we started for the village, where the dancing was going to be held, put on especially for Commodore Vanderbilt by the French Governor of the Islands. It started to rain, but by the time we got there it had stopped and we had to carry equipment over muddy paths to the village about a mile distant.

As soon as we got there we went into the schoolhouse which was made into a feasting hall. The place was about 50 feet long by 40 feet wide. It was all grass, with bamboo leaf ceiling and floor woven together in squares that made it look like the parquet or French floors, only this springs when walked upon.

While eating it started to rain cats and dogs again. It's a marvel to me how the thatched roofs, just cocoanut branches laid out like that, will keep the rain out, but it does. After the rain let up a bit we went outside and held the dance—about forty natives, girls and boys in grass skirts, started to dance.

It was quite similar to the hula, hula, but faster. They sing and grunt all the time while dancing. The orchestra consisted of a piece of bamboo about 2 feet long, with a slot cut about half the length. This they hit with a stick to keep time.

The drum consisted of a piece of cocoanut trunk, with gut stretched over it, and a guitar, but they made good music—sounded a little savage along with the dancing and singing, but was inspiring nevertheless. They had perfect routine in the dancing, even though it was wild.

The dinner consisted of about fifteen courses — lobster, oysters, clams, potatoes, poi (a native dish), soft and gooey made from coconut fat and roots of plants . . . Tasted all right, though. Then we had beef, green salad, fruit salad, wine and good black coffee.

We started back at 6 and aboard at 9, then later we went ashore to the village hotel, had some more dancing as the ship's orchestra was there, and we had quite a lot of fun. So to bed at 1:30 A.M.

*Saturday, August 22*

Up anchor at 9 A.M. and arrived at Tahea at 11.30. We loaded equipment in launch and sailed about five miles up the Island to another village. We took the Multicolor and black and white cameras. I handled the B and W. As we neared the village, about 50 outriggers with large sails, started a race for us.

The outriggers have a front bar coming clear across and sticking out on the other side the same distance.

*(Continued on Page 36)*



*Al Gilks (left) and Bob Bronner on Punarun Beach, Papeete, in between swims in water where the bottom may be seen at depth of 30 feet and the surf is pounding over the reef a half mile away.*

# Hunting Picturesque with Camera

## Shackelford Spends Ten Days in Bryce, Zion and Grand Canyons Seeking Highlights for Single Reel Color Subjects

*FOUR still pictures photographed by Mr. Shackelford on his recent film journey to the canyons of Utah and Arizona will be found on two pages of the art section falling between Pages 24 and 25. Another one of these adorns the front cover. The easily recognizable quality marking these subjects may afford one of the reasons why Roy Chapman Andrews selected "Shack" to accompany him on his expeditions to the Gobi desert—and also it demonstrates he can make pictures on his home deserts as well as in Asia.*

AFTER an adventurous trip of ten days James B. Shackleford has returned to Hollywood from Utah with material for two single reel stories in Magnacolor, which will be the first releases in his Color Yarns series. The tale is of the soil and of the men and women who cultivate it, and is staged in one of the most picturesque parts of America—in the neighborhood of Bryce and Zion and Grand Canyons.

In the course of the trip the photographer encountered great extremes of heat and cold. Although the time was midsummer when he made camp at Cedar Breaks, at an elevation of 10,500 feet, there were sleet, snow, rain and hail. Even with an eiderdown sleeping bag the traveler said he nearly froze with the cold.

Returning a few days later through the desert at night the thermometer in the moving automobile was stationary at 104 degrees. Shackelford kept right on going for fear of what the day might bring in the way of real temperature.

The points touched were Zion Canyon, Cedar Breaks, Bryce Canyon, Panguitch Lake, the north rim of the Grand Canyon, and then back to Bryce Canyon and home.

The persons in the cast of the story produced by Shackelford, who by the way will be remembered as the photographer who accompanied the Roy Chapman Andrews expeditions to the Gobi desert in other years, were all natives, no professional being employed. The residents shown in the picture are the descendants of the Mormons who entered the country seventy years ago, not even being discouraged when pursued by the United States cavalry.

### A Real Family

When the cavalry abandoned the pursuit the Mormons settled where they were. One of the survivors, now eighty-six years of age, is shown in one of the photos accompanying this story — he who stands in the center of the group of three men. He is six feet six inches in height. Also he stands at the head of a family of unusual size—with approximately 84 grandchildren and double that number of great-grandchildren. His two companions are respectively eighty-one and eighty-four years of age.

The settlers see nothing out of the usual in the remarkable scenery all around them. In fact, they really are mystified, as one of them confided to the Hollywood man, why "that consarned artist" should take the time and trouble and undergo all the expense to make that long trip of hundreds of miles just to sit down near a canyon and paint a calf!

Shackelford says his shooting time with his motion picture camera was practically limited each day to the morning hours. By 10:30 or 11 o'clock the clouds began to gather, changing the sky hitherto as clear as crystal, and leaving the photographer to feel he would be lucky if later he succeeded in getting any long shots at all. There were one or two occasions when a break came just before sundown, when some beautiful color effects were secured in the unusual light.

Practically all of the scenic stills shot by the traveler were made in shadow when working with the motion picture camera was inadvisable.

The ranches are nearly self-sustaining, with the exception of such necessities as sugar and coffee.

As "Shack" was expressing to an old settler his admiration of the stately trees that lined the street of Tropic, a small town, telling him what a beautiful place he lived in, with trees arching the highway, he was met with the response:

"Well, you know I brought those trees into this place under my arm forty-seven years ago and planted them."

The party got badly stuck several times due to difficult roads. At one point on a detour because of a new road the machine slid down the wet hill sideways for 150 feet, but fortunately got straightened out. At another time there was a delay of an hour and a half in sand. A party of sportsmen came along in a big Rolls-Royce.

"They snaked us out of there in about seventeen seconds," commented the photographer.

"One of the secrets of securing good photography is being able to outwit bad weather," remarked "Shack"; "in other words, so to arrange an expedi-



*Three pioneer settlers of Southern Utah the combined ages of whom are 251 years. They are, from left to right, John Heyborne, Andrew Corry and L. E. Shurtleff. Mr. Corry is the head of a family that includes approximately 250 grandchildren and great-grandchildren and has been in his present locale seventy years. It may be of interest to know that there was but one mother to all of the sons and daughters in the Corry family. She died thirty-five years ago*



*Residents of Bryce Canyon who took part in James B. Shackelford's single reel rural story—Left to right, John Mangrum, Owen W. Clark, Joe Nielsen, John H. (Newt) Davis, George Bybee, and Dan Sudweeks.*

tion that when you find the place you want to shoot and the weather is not right you will be all set to just camp on that spot until you get the light you are seeking. We were prepared to camp wherever necessary. That is, we were until some one abstracted a tent from our baggage. I had just gone over to the north rim of the Grand Canyon looking for a possible shot and when I got back to the car the tent was missing.

"That was the only untoward incident of the trip. I learned the chief ranger had been separated from two perfectly good tires on his car. Tourists were not blamed.

"In the town of Kanab will be found perhaps the one place in the world where there is a very definite occupation of capturing live fawns. The capturing is done in June and July shortly after the fawns are born. Along in October the government buys them from the natives, who may have in their yards from three to twelve of the creatures.

"Uncle Sam pays for these $27 and to the parks and zoos sells them for $37, the difference in cost going to defray the expenses of shipment. The government encourages the capture of the animals, but requires the hunters to take out a permit before entering the Kaibab forest."

In some of the towns visited the residents saw a moving picture camera for the first time. Even more than that, simultaneously some of them faced the camera as participants in the making of the story. The trip required about 2000 miles of travel, the price of gas ranging from 7½ cents in Los Angeles to 37 in the remote districts.

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First meeting of the season of the New York Section of the Engineers was held at the Bell Telephone Laboratories, September 25.


Anita Louise
and
Lew Ayres
in
"Heaven and Earth"
a Universal Picture



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THIS is sposed to be a tale that a guy ain't never too old to learn. So: Lippert wuz his name, Orlando P. Lippert to be eggzact. Now it seems that this here bozo wuz a newsreel cameraman, and of course bein a news hound makes one sort of a man about town, or even of the world, maybe what the jokesters so commonly refer to as a wise guy.

Well, to get down to the yarn: This bird Lippert boards a Pullman, Akron Ohio bound. As he goes into the car he sees a sign, "Beware of card sharps!"

"Har! Har!" chuckles Lip, "can anybody be so dumb?" And he drawls out two big question marks to emphasize his worldly understandin of such rackets. After all, wuzn't he a cameraman? Didn't he travel enuf? Likely a guy of his experience had to be tipped off by the Pullman Co.?

Well, it wuz a hot night, so Lip fell in with the gang in the smokin room and swapped stories — salesman's stories. Swell guys, thought Lip. Confidentiallike, they tole Lip they wuz salesmen and an experienced guy like Lip could see that right away.

Annyhoo, it wuz too hot to sleep, as I mentioned before, so what could the boys do? Somebody suggested poker jest to wile away the hot night. Friendly way of killin time, jest play for match sticks.

"Okeh!" hollers the smart one, this here newsreel bird. On goes the game.

### No Fun in Poker for Fun

But a newsreeler aint the kind that likes poker for fun, so he suggests a small limit game. Well, mebbe, says the salesmen guys, winkin to one another. They aint the kind to go in much for gamblin, tho, what with wives and kids at home to send back the shekels to.

Well, the game goes on. And what luck for Lip, the worldly wise. Then comes the dawn, like they write on the titles in Lip's game. Lip draws a ace in the hole and shows a queen up. Oh; Oh! smiles Lip out loud, with his usual poker face. The other guy dealin has a jack up (jack down also, only Lip ain't wise to this).

Then Lip draws another ace, only durin this business things is kinda doublin up. (You just can't keep things like this on a friendly basis.)

The pot now is $156 cold American money. Then the bird dealin draws hisself another, a third jack, and gives Lip, ole boy, ole boy, another queen. So the bettin starts in all seriousness.

## *In Focus—In Spots!*

**By the Sassiety Reporter**

*Interpreted by Fred A. Felbinger*

Lip still has the poker face, he is gigglin like a bird with the cryin jag, by now. So Lip ups and calls.

Well, sir—its the old, old story, three of a kind beat a pair. Lip kisses seventy-eight smackers farewell like, and then he yawns. Maybe it aint so hot a nite to sleep anyway. So on his way back to the berth Lip lamps the sign again: "Beware of card sharps!"

Ho! Ho! grins Lip sort of sick like. "Likely a gink like me would fall for baboons like that!" They wuz only salesmen, but Lip wuz a newsreeler, a man of the world. AND MY MORAL OF THIS HERE YARN IS: They ain't all jacks that come in decks.

SIX-SIXTY-SIX

### *Alley's Back*

Alley's back agin—with his big Eyemo. Mebbe this ought to be the big piece of news of the month. You know how here for the last few years Norm has strutted around in one of these white collar jobs dubbed "Contact man." Well, he ain't any more.

Alley's right up in front with the gang once more waving the lens of that famous ole Eyemo of his at what's what. Looks like a breath of them good old days when newsreels wuz newsreels before we had to listen to a noise ketcher yell, "Okeh for sound."

Now if we can only see the worthy Pres. Charlie David and the herring choker scrap over a scene on some big story we'll just kind of sit back and gloat and figger it's a swell old racket with all the trimmins once more.

SIX-SIXTY-SIX

### *Cold Ones and Mal de Mer*

Tis said that since Charlie Ford, head man of the Daily News Screem Service, has taken to yachtin he's been under tough scrutiny from the missus. It seems that Charlie parks the old tub over in Belmont Harbor, which is just across the street from the Ford domicile.

So Mama Ford has bought herself one pair of high power binoculars, and whenever Universal's assignment editor picks up the water wings and yachtin helmet and says "Anchors aweigh" the ball and chain dashes over to the bay window in the Ford apartment with the binoculars and watches the Ford powered yacht sail out of the harbor just to make sure all hands is busy with the business of keepin the Helen I on a true course.

Down in the seafarin tub one watches Chief Engineer David keep the old tub runnin, while down below in the galley is Galley Slave Jack Barnett mixin up cold ones for his land and sea skipper, Charlie Ford.

And then the crew of the ole Helen breeze along the row the next mornin with bubbly eyes tellin fish stories on how them bubbly eyes come from a bad attack of mal de mer the night before on the good ship Helen.

SIX-SIXTY-SIX

### *Bull Phillips In Again*

And talkin about the good old days we see where Bull Phillips is stickin the old eye up agin a focusin finder once agin, only on a sound camera this time down at Bull's new high class sound studio out on South Parkway.

So with all the old timers bucklin down to a little fancy film foggin of their own, it kinda looks like this here depression is about due for one grand fall. Yes, sir! The three musketeers of the fillum business, Alley, David and Phillips, shootin and fightin each other once more. Come on, youse guys what remembers way when, here's a real sight for sore eyes.

SIX-SIXTY-SIX

### *Sartorial Observations*

The national air races at Cleveland drew a awful mess of celluloid impressionists. President David even scrammed down for the big event. Bob Sable of Cleveland wuz the only grinder what blew out minus a box, but Bob wuz too dressed up to work anyhow.

Just a picture of a well-dressed cameraman on his day off. Bob had on immaculate white panties, brown coat and awful cute brown sandals. This department wore dirty knickers, dirty shirt borrowed from my dial twister, Robertson. Davis also wore a rumpled suit and a shave three days old.

The Fox crew of Gleason, Morrison and Montemuro still lived up to their rep of tryin to look like a couple of collidge boys all set for a game of golf. Time between excitement of the races themselves was spent in "aggravatin" (as he termed it) Brother Jack Barnett, who had the new roadster down.

The boys stripped Jack's car from front to rear and Jack got so puffed up about gettin the works that he



*View of Mount Blanc photographed this summer by Francis J. Burgess, shown at right of layout. With him is Director Cappellani of Paramount Paris.*

looked like he had a bad case of asthma.

SIX-SIXTY-SIX

### *Just Grammar School Map*

And now I gotta put on my kid gloves to handle this next delicate bit: Over at Union headquarters they got the first piece of constructive criticism ever offered on this here high class column of mine. It comes from the gang in St. Paul and they say they "don't like my manner of reportin items and personalities. Sounds too much like the high school annual." Har! Har! youse minnesotans make me snicker; you flatter me. I ain't ever got so far as high school.

Reminds me of what Gene Cour says. Gene, you know, is in competition with me. He publishes that rag called the Cinema Crafts. Well, Gene claims he has asked the buys to send in stuff about themselves, but nothin happens. Then when he sees their name in print in my collum, right away they feels that maybe I ought to amplify all about what they is doin.

This here department writes nothin but plain facks and mentions all news unless it is about Gene Cour, as we have vowed to lay off him because he writes nothin but silly things about me in his sheet.

SIX-SIXTY-SIX

### *Lowdown on Breakin In*

Harry Birch called up the other day after gettin the latest issue of International Photog and wants to know why he never gets a break any more in this column. Can I help it if his missus is keepin him out of mischief here lately?

You know, when a guy lets his wife henpeck him into goin out of circulation others can't get any news on him. Maybe next month, Harry, we can dig up some scandal about you. Until then or what have you.

### *Houses Install Audiphones*

Theatres are showing a growing interest in the patronage of the hard-of-hearing, according to Erpi, announcing contracts for the installation of Western Electric Audiphones at five houses.

### *Burgess Already Is at Work in Paris Paramount Studio*

ARRIVING in Southampton after twenty-one days on the water by way of the Panama Canal from California, Francis J. Burgess already is at work at the Paramount Paris studio. Before getting down to business the Hollywood cameraman in England said "Howdy" to Bob Martin at the Islington studios, Henry Gerrard at British International and Phil Tannura at Paramount British. While in London he saw the sights from the automobile of Tannura, who he reports received fine press notices on his last picture.

After a week in London, Burgess flew to Paris. The inspiring views of Mount Blanc were obtained on location with Paramount Director Capellani. The cameraman's address is Paramount studio, 7 Rue des Reservoirs, St. Maurice (Seine).

### *Cameramen Travel*

Ira Morgan, cameraman for Futter's "Curiosities," has returned from a two weeks' trip through Northern California and the Yosemite Valley, where he was sent on a still hunt for material for a new reel of the unusual.

Robert Connell, another cameraman for the Futter unit, is touring Arizona, Nevada and New Mexico making pictures among the Soboba Indians for a John P. Medbury Travelaugh.

### *Mitchell Camera Leads in Step That Will Expand*

ON ACCOUNT of new conditions and in line with the thought of many minds on the subject we are placing in effect a

**5 Day=40 Hour Week**

with September 1, 1931, and trust that the closing of all day Saturday will not inconvenience our customers too greatly.

We feel that eventually this schedule will be established almost universally, and know that you will work with us in helping to make this change with as little hardship as possible.

MITCHELL CAMERA CORPORATION.
Aug. 31, 1931.

### *Philips Enters Australian Talking Apparatus Market*

FROM Melbourne come reports that Philips Lamps has recently announced its entry into the Australian talker equipment market with a unit selling at approximately £750. The equipment, which is manufactured in either England or the Netherlands, is reported to be compact, and continuity of performance is assured by complete duplication of the main amplifiers.

The apparatus is sound-on-film only, and Philips organization in Australia appears to have ample means for thorough servicing.

In view of the present conditions of most exhibitors, it would appear that little success will attend the sales efforts of the Philips equipment until a general improvement takes place. Most of the sound equipment companies appear to be confining their efforts to the protection of their present investments rather than endeavoring to make additional sales.

It is also reported that the initial deposits on equipments sold have been materially increased, and the exhibitor's assets and prospects are thoroughly examined before any equipment is installed.

### *Western Installs in Paris*

Notable Western Electric installations recently completed in Paris and its environs include the Ambassadors and the Theatre Edouard VII in Paris and the Majestic at Saint Germain, the Theatre de Neuilly at Neuilly and the Casino at Becon-les-Bruyeres.

# *NOW THE CHAIN IS COMPLETE*

THE gray backing on Eastman *Super-sensitive* Panchromatic Negative completes the long chain of benefits resulting from the introduction of this ultra-speed film. Now the improvement in photographic quality that comes with this film is so pronounced that you simply cannot afford to overlook it. Study this amazing medium—introduced, improved, and sponsored by Eastman. Exhaust its possibilities, if you want to achieve all the beauty of which today's motion picture is capable. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*

Panchromatic Negative, *Type 2*

# Hollywood Cameramen Go Tourist

## When Shy Old Sol Hides Out De Grasse and Martin Leave England Flat and Hie to Continent on Sightseeing Trips

**By ROBERT ("BOB") DE GRASSE**

*IN letters to the associate editor of this magazine two Hollywood cameramen tell some of the details of their residence abroad. American followers of English pictures will be interested in Mr. De Grasse's explanation of why we do not see exteriors reflecting the famed countryside of England. It is the uncertainty of the weather—i.e., the rain. Messrs. Martin and De Grasse are at the studio of Associated Radio Pictures, 5 John Street, Adelphi, London W. C. 2, England.*

5 John Street,
Adelphi, London, W. C. 2, England,
Aug. 21, 1931.

HOW is California and all of that good old sunshine? How a little of it would go here is nobody's business! All we have seen since landing has been rain and more rain. The sun has only shown itself about five days in all, and then only for a few minutes at a time. Last Sunday was the twenty-seventh consecutive Sunday of rain this year. Even the natives are complaining now and saying how unusual it is. So England and California have one thing in common anyway—their weather is unusual.

The truth is, though, the rain has been so consistent this summer that the crops and vegetables are being ruined every day. No wonder everything is so nice and green around the country. Something should be green in such a climate.

Now I know why the rain does not stop the English from any of their sports, because if it did there would be no sports. The country is really beautiful. The locations that are possible for photographing are innumerable, and it is a crime the weather is so uncertain that the risk of delays are too much of a gamble for the average producer to attempt more exterior pictures.

We are making a picture that calls for a good many exteriors around the canals with the water gypsies, and our people are starting to worry now because of the bad outlook in weather forecasts. They say it is absolutely impossible to shoot exteriors all winter. So if they don't get them in the summer there will be no exteriors. What a break!

So far Bob Martin and myself have had no chance to get any stills that would be any good, but we are hoping to be able to get something of interest around the canals. We made a short color picture during the Goodwood races at the Duke of Richmond's track, but there was no still camera along, so we were handicapped there.

Tell Mrs. Lincoln I received my International and thank her for keeping me in touch with things at home. The magazine is more of a treat than ever now and seems to keep me in contact with home and the bunch. Tell Howard I have wished more than once I could jump off the dock at Balboa and enjoy a good swim, but no chance yet awhile, I guess. The labor situation here is pretty serious, however.

Give my regards to the gang, and if you get a few minutes drop us a line. It is a treat to hear from home with hot news.

By the way, Phil Tannura ran out to see us a week ago and took Bob Martin and myself into London. It seemed like old home week. Cheerio for a time.

---

Beaconsfield, Bucks,
August 15, 1931.

By Robert G. Martin ... ... .....

I'M sorry I haven't anything of interest to report only that Bob De Grasse arrived in London July 25 with his wife and baby and all feeling fine. They had a grand trip. He is already hard at it. We are about two-thirds through a story already. He is getting a good initiation.

I tried to introduce him to the Continent by taking him over to Ostend and Bruges, Belgium, over Saturday afternoon and Sunday. That's one thing that's worth while, our trips to the Continent.

Since being over here, Mrs. Martin and I have spent ten days in Paris; been across to Holland and up the Rhine to the Black Forest district and then over in Switzerland to Lucerne and back across Northern France. On another trip we covered Antwerp and Brussels and Waterloo. It's worth a lot to us both.

Just now it looks as though our residence will be jolly old England for another six months at least, for we are moving into our own studio, recently constructed, which is really a modern plant. It is near Ealing and closer to Elstree, the other studio center.

Well, give my regards to the boys.
So long.

---

### *Hongkong Reorganizes Its Censor Board and Raises Onceover Fee 500 Percent*

ACCORDING to a report from David M. Maynard, assistant trade commissioner, Hongkong, the establishment of a board of censors for moving picture films is provided for under new regulations recently passed by the Legislative Council of the Hongkong Government. Heretofore, censorship has been in the hands of the inspector general of police or persons appointed by him.

The new board will consist of the inspector general, the secretary for Chinese affairs and the director of education, and any other persons authorized by the board with the approval of the governor of the colony.

Any person dissatisfied with the decision of an individual censor shall have a right to appeal to the entire board, whose decision shall be final. The managers of theatres must arrange for the projection of films for censoring at such places as shall be designated by the board.

The fee for censoring in case of appeal to the board will be $5 a reel. The ordinary fee for censoring films will be increased from 20 cents a reel charged at present to $1 a reel.

#### Another Theatre in Hongkong

The Prince's Theatre, located at the intersection of Nathan Road and Prince Edward Road in Kowloon, opened on July 17, making seven the total number of theatres exhibiting talking pictures in the British colony of Hongkong.

The Prince's Theatre will be a second run house, obtaining its program in conjunction with the Hongkong Amusements Limited for films already exhibited in that company's theatres.

It is the largest theatre in the colony, seating nearly 2,000, with a maximum charge of 60 cents and a minimum of 20 cents, local currency. These prices are by far the lowest in the colony for talking pictures, being less than one-third of those charged at the recently opened luxurious King's Theatre.

American talking picture equipment is employed in the theatre, and it will be managed by the Tung Lok Theatre Company, Ltd.

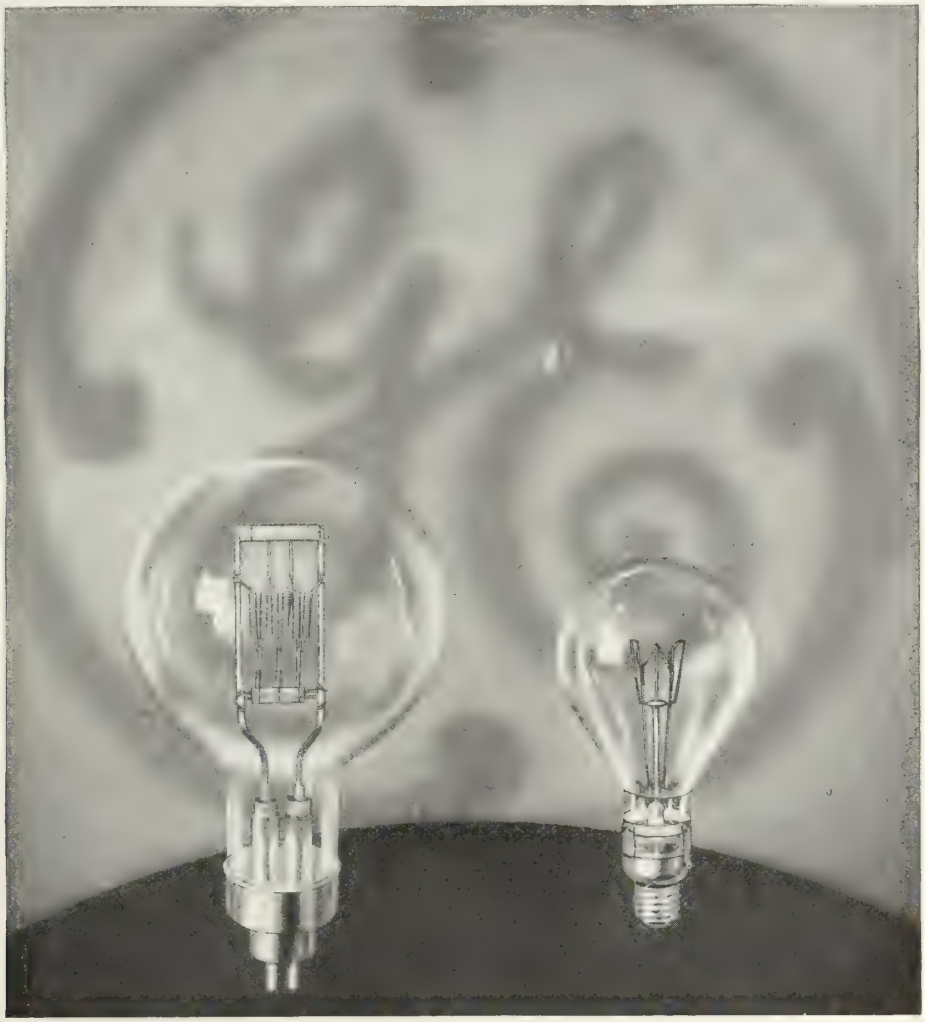
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### *American Company Filming Folk Dances in Philippines*

ACCORDING to a report from Assistant Trade Commissioner Clarence P. Harper, Manila, there recently arrived in that city a group of motion picture men from the United States for the purpose of making pictorial history of the folk dances of the Philippine Islands.

It is planned to take pictures of all Filipino dances from pre-Spanish times to the present. These pictures will be included among those taken in other parts of the world to be released for exhibition in the United States later.

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# Dirt and Scratches

CONDUCTED BY IRA HOKE

AN UPSTATE industrial cameraman ordered a new camera from a well known concern in Hollywood. Some days after the machine was sent north the following self-explanatory letter was received by the manufacturer.

Gentlemen:

I just receive the camera witch I buy from you but why for gods sake you doan send me no lens? Right-away off I lose to me my first customer. Wats the use a camera when she doan have no lens.

Sure thing you doan treat me rite. i rite 10 days and my customer he holler like hell for picture. You know she is bad business condition now and the camera no shoot, o me, o my. She got no lens so wat the hell goan do with him?

Doan send me no lens pretty quick by golly i rite mr. Hurd and make me a political situation out of this bizness.

Goodby,

Yours sincerely
TONY SAPOTI.

P.S. since i rite i find the dam old lens in the box. excuse me.

—: :—

***Inferiority Complex***

First golfer—Bill, how far is this hole?

Second golfer—About 145 yards.

First duf.—Good mashie shot, huh?

Second duf.—Yeah.

First duf.—Caddie, give me my driver.

—Evening Herald.

—: :—

***These Moderns***

Married men and bachelors are alike in one respect: they both stay home alone at night.

—: :—

***Secret Sin***

Bill—Why did the insurance company refuse to give you a policy?

Jack—They found out I was a studio efficiency man.

—: :—

***Numerologist***

Electrician—The new leading lady said she had just turned 24.

Cameraman—Yeah? Just turn 24 and you get 42.

—: :—

***Etiquette Note***

M. Hall—I see by the papers that the most impolite man in the world has been in the employ of the R. O. X. studios for seven years.

Fred Kaifer—Is that so? What kind of position could such a person hold for so long?

M. Hall—He's the gate-keeper.

—: :—

***Studio Broadcast***

A certain studio executive who is noted for his unpleasantly loud voice was shouting down the alibi of a certain yes-man behind the closed doors of his private office.

"What's all the shouting about in Bunk's room?" asked the new office boy.

"Guess the old man's talking to the New York office," replied the senior office punk without looking up from his "Wild Stories" magazine.

"Gosh," soliloquized the younger boy. "I'd think the darned nut would use the telephone."

—: :—

***Unusual Weather?***

Bob—Yesterday I saw five men standing under one umbrella and not one of them got wet.

Bill—One of these big umbrellas, eh?

Bob—No. It wasn't raining.

—: :—

***Used to the Street Cars***

Cameraman—So you've lived in Hollywood all your life?

Chorus girl—Yes. It's getting just like home to me.

—: :—

***Motheaten***

Actress—And did you raise him from a pup?

Little boy—No'm, he is just an old second-hand dog.

—: :—

***Gracious Sakes***

First chorus girl—Isn't the director's profanity terrible?

Second chorine—Yeah. I know a lot of words that would be more effective.

—: :—

***Modern Talkies***

Juicer—What's all the crowd over on stage six?

Props—The leading man's horse just dropped dead. It saw another horse and was scared to death.

—: :—

***No Wonder***

Cameraman—That leading lady has the form of Venus de Milo.

Make-up man—Yeah, and she's made out of the same stuff.

## *Yes, Camera Tricks Were Used Seventeen Years Ago*

Seventeen years in the life of motion pictures is a long time. Yet 17 years ago Alan Dawn did a very good job of directing "David Harum." It was May Allison's first picture, and the other night at James Quirk's birthday party she showed it to her guests.

Some of the camera effects were really marvelous. Tricks that the Germans were supposed to have introduced years after were used by Mr. Dwan.—Los Angeles Examiner, Sept. 9.

---

It was Lyman Broening, of the executive board of International Photographers, who photographed the picture referred to and to whom it is quite entirely possible and probable the credit should go for any camera effects to be found in the film.

***Friendly Tip***

Cameraman (in Truckee restaurant)—I want some chicken croquettes.

Waitress—Which kind?

Cameraman—Which kind?

Waitress—Yeah. We got two kinds. One made out of pork and the other made out of hash.

—: :—

***Oh, Gosh!***

Cameraman—Why do you persist in going out with that extra girl?

His Assistant—Because I like to.

Cameraman—Like to what?

—: :—

***Another of Those***

Cameraman—Gee, Charlie, I read in the paper that you had a military wedding.

Stillman—Naw. Those publicity men only put on the Ritz for me. The nearest thing to its being military was that Mable's old man was there with his shotgun.

—: :—

***Modern Maids***

First small daughter of an actress—I'm nine years old. How old are you?

Second small daughter of another actress—Eleven.

First little girl—Gracious! you certainly are well preserved.

—: :—

***Like X in Constantinople***

First Assistant—So you flunked the rerating examinations? What was the matter?

Second Assistant—I spelled Panchromatic with two t's and forgot which one to cross out.

—: :—

***Unless It's Wednesday***

First cameraman—D'ya know I keep thinkin' today is Sattiday?

Second cameraman—Well, it is.

First cameraman—I know it, that's why I keep thinkin' so.

—: :—

***Connoisseur***

President Wyckoff—Why were you dismissed from the Foxy Follies studio?

Assistant cameraman—Constant interruptions interferred with my focus changes.

President Wyckoff—Interruptions? In what forms?

Assistant cameraman (reminiscently)—Ah, those forms!

—: :—

***Study in Relativity***

Cameraman (to extra girl)—Hello, Sally, you're looking great. Loveliest I've ever seen you. Have you a better place in the cast?

Sally—Well, you might call it that. You see I'm playing a bigger roll now.

—: :—

***But Not in Hollywood***

Doc (examining cameraman for expedition to Africa)—And how do you sleep?

Cameraman—Alone, of course.

# Cream o' th' Stills



*"We girls must stick together," plaintively if adoringly suggests the little one to the big African lioness cub in what appeals to us as one of the prize pictures of any year. Otto H. Stolberg of San Francisco made it in Oakland in 1927 and from his album forwards it for the benefit of his brother photographers*

# Cream o' th' Stills



*In the Narrows at Loring, Alaska, Robert W. Coburn photographs these fishing boats*



*Dropping down nearer home we have a view of Arrowhead Lake photographed by Edward Laemmle, director when he must, photographer when he may*

# Cream o' th' Stills



*Scene in Pleasant Valley in the national park at Mount Rainier, Washington, recorded for us by W. J. Van Rossem*



*An early morning shot in the rainy season in the Valley of Death a few miles from Tucson, Arizona, photographed by J. Z. List*

# Cream o' th' Stills



*Francis J. Burgess sends us this souvenir of a location jaunt to Mount Blanc this past summer. It speaks for itself, eloquently if frigidly*

# *Tom Mooney and the Drama "Precedent" The Helplessness That Is California's*

By GEORGE BLAISDELL

INTO the town of Los Angeles and into the Music Box Theatre in Hollywood has come the play "Precedent." It is not an ordinary play in any sense of the word. It is drama extraordinary, and if the powers that prey could devise any means to pull it off the stage we may be sure it would go off pronto.

It is not a sweet play nor is it a pretty one. One does not pass out of the theatre at the fall of the curtain harboring benevolent or even placid thoughts. The pulse beats faster, for the blood surges—and if it be in a rage it is in an impotent one.

It is an impotent rage because of the realization that even if all that is claimed on behalf of Tom Mooney's innocence be gospel truth, if every man and woman in the state who now openly or insidiously opposes any measure of freedom for him suddenly should change their minds and be convinced of the man's entire innocence, so long as one man in the great state of California for reasons best known to himself, whether his motives be ascribable to political cowardice or worse or even be they honest, so long as this one man, the governor of the moment, says nay Mooney will rot in jail.

That is the law of the state of California, the state within the borders of which we still find unrebuked the practice of incommunicado, the despicable custom it inherited from its Spanish predecessors and to which it clings with the tenacity it displays in hanging on to the rule of procedure under which Tom Mooney is dependent for relief on the say-so of just one man in California.

And so it has been ordained that so long as the "right people" can to their own ends influence a governor of the state, whether it be after the well-known methods of the Anti-Saloon League or those commonly credited to the Merchants and Manufacturers' association, the millions of remaining residents and taxpayers and rentpayers in this commonwealth in utter hopelessness may batter their heads against the stone walls of San Quentin.

And thus we come to "Precedent."

I. J. Golden has written a play presumably based upon the events surrounding the arrest and following through the preliminary steps taken by the prosecuting attorney to convict Mooney of the preparedness bombing right up to the commutation of his death sentence to imprisonment for life.

If the charges of bribery against the prosecuting attorney and the bearing of false witness by those whom he has caused so to do, of malfeasance in office on the part of a Supreme Court justice, be unfounded then certainly there has been established the prettiest and most complete case of criminal libel ever laid on a gold platter in front of any man in the state.

A host of good actors and actresses have assembled to play the parts of this drama which never seems like a drama but rather as if it were the real thing, as if the man out front is looking in on just what happened up in San Francisco in the late days of 1916.

The charge may not be laid that the producer in his effort to create propaganda has given the cast a weak prosecuting attorney. On the contrary he has given him the best to be had, Robert Warwick—an actor it may not now be remembered who at the first breath of war hopped into a uniform of the "lousy infantry" and stayed there until the show was over. In those quarters where he is known he rates as something of an American himself.

There are so many it is impossible to give deserved credit to the men and women who by their earnestness and skill have created an illusion that will haunt the seeker for truth for days after looking on their performance.

This "Precedent" play is one that should be seen by every person who to himself insists that he exercises the faculty of thinking.

Just as in France a generation ago the still small voice of public conscience grew into such a roar that no longer was it a question of the mere individuality of Dreyfus. France herself was on trial.

And so today as these things are viewed in the lifetime of a race the great question is not whether Mooney shall be granted the relief that may be extended to him by but one man in all the state of California. The major question lies not in his innocence or in his guilt. It lies in the damnably shameful fact that if he be conceded innocent there is only one man in the state who can free him.

Where France was in the nineteenth century California now is in the twentieth: On trial.

Even President Hoover's Wickersham committee tacitly has so admitted.

# Mescall Again Is Champion Golfer

## For Second Year Leads Cameramen in Annual Combat—Many Players Contend for Long Array of Valuable Trophies

JOHN MESCALL again will be the champion of the International Photographers for the coming year, making it the second year in succession he has held that honor. Due to a tie in their gross score at the regular tournament Sept. 20 the golf committee decided the champion and John Fulton, his opponent, should play it off Sept. 27 at Lakeside.

Mescall won, 75 to 78, on the 72 par championship course, thereby winning not only the championship but the placing of his name on the perpetual trophy and also a gold statue of a golfer, the replica of that which adorns the perpetual trophy.

John Fulton won the handicap honors, taking the golf bag and twelve clubs given by J. E. Brulatour and Company. Cecil Myers was second in the big list, being awarded the Filmo camera set contributed by Bell and Howell. Frank Redman commandeered the big Graflex camera —thereby putting out of joint quite a number of stillmen's noses—put up by Eastman Kodak, and Al Nicklin was awarded the black enamel cocktail shaker, posted by DuPont Film.

On Greens 3 and 13 there were continual battles all day long. Contingent on landing a drive nearest to the pin on each green depended the awarding of a sportsman's watch. The donor to the winner of the third green, 150 yards, was Smith and Aller, and to No. 13, 225 yards, was "Bill" German of the Brulatour New York office. No. 3 is tricky, being a raised or island green. No. 13 is fortified by a high knoll, the peak of which stands between the tee and the center of the green, which it just happened was where the greenskeeper had placed the pin. It takes a husky ball to drive the knoll and set down on the green—that is, for a player even better than "ornery."

Johnny Mescall took the first with a record of 8 feet 9 inches, and Kenneth Green No. 13 with 13 feet 1 inch.

It was a great day by and large. Prexy Charlie David, as the erudite Fred Felbinger, our Chicago Sassiety Reporter, describes him, dropped in on the course a little before 7:30, the starting hour, to see how these things are handled on the west coast.

The president of Chicago's militant photographers was in town on business—under sharp cross-examination

*On the left is President Charlie David of Six-sixty-six, Chicago, on invitation of President Alvin Wyckoff of Six-fifty-nine backing him up all set to drive the first ball.*





*King Charney, Eddie Blackburn and Wes Smith, representing in the West respectively Agfa, Eastman and Dupont*

he almost committed himself that such was a fact—having reached Hollywood the day before the tournament.

There was an effort on the part of officials of 659 to entertain their brother executive from the Lake City, a task approached with due humility and with an entire sense of the responsibility entailed, for this Chicago town knows a thing or two about the art of playing host, as various Six-Fifty-Niners will certify—if they have had sufficient time to rest up.

It had been scheduled President Alvin Wyckoff of the home team should in all truth set the ball arolling, but with due formality he yielded the honor to his brother president, who accepted the cordial invitation and promptly slammed a ball out on the fairway.

It may be interesting to note that two hours later the ball was still in its tracks. It may be this action unwittingly served notice to the world at large that any real cameraman will permit a ball in a fairway to stop rolling before gthering it in. Or pos-

*The last to tee off*
*Earl Metz Clarence Graves*



sibly there may have been a fear that two hours was not sufficiently long for the ball to cool off, seeing as how it came from Chicago.

President David left early, escorted by Vice-President Roy Klaffki, but ten days home from a long trip in the Arctic Circle, and not yet feeling quite warm himself.

There was a lot happened out on the course, but no part of it ever will be written. A golf tournament is like a battle, no one man or group ever can see more than a trace of the show. The only injuries reported, however, were those to the feelings of disappointed and disheartened golfers, but there's nothing in anything like that smelling of news.

The film men were represented in a special division, competing for two cups contributed by the International Photographers' organization. It was an interesting side debate to the major talkfest taking place around them. It is reported by one of the armed scouts always delegated under these circumstances to accompany the

*(Continued on Page 37)*

## *Golf Winners, Prizes and Donors*

| *No.* | *Name* | *Prize* | *Donor* | *Score* |
|---|---|---|---|---|
| 1 | John Fulton | Golf set and bag | J. E. Brulatour, Inc. | 69.5 |
| 2 | Cecil Myers | Filmo camera set | Bell & Howell | 69.5 |
| 3 | Frank Redman | Graflex camera | Eastman Kodak | 69.5 |
| 4 | Al Nicklin | Black enamel cocktail shaker | DuPont | 70 |
| 5 | William Bradford | Silver cocktail set | Smith and Aller | 70.5 |
| 6 | Gordon Jennings | Camelshair overcoat | King Charney | 70.5 |
| 7 | Harry Marble | Electric clock | Lakin Corporation | 70.5 |
| 8 | Joe Darrell | Hammond electric clock | Smith and Aller | 70.5 |
| 9 | Guy Wilky | Wrist watch | DuPont | 70.5 |
| 10 | William Snyder | Auto trunk | Melrose Trunk | 71.5 |
| 11 | Earl Metz | Leather zipper bag | Consolidated Film | 72 |
| 12 | Jack Breamer | International Photographer Ring | Meyers Jewelry Co. | 72 |
| 13 | Irving Ries | Mixer and juicer set | Lakin Corporation | 72 |
| 14 | John Mescall | Auto timer camera | Hollywood Camera Ex. | 72 |
| 15 | W. P. McPherson | Kodak | Ries Brothers | 72 |
| 16 | Stanley Horsley | Sweater and sox order | Roy Davidge Film | 72.5 |
| 17 | Sherman Clark | Three special filters | George Scheibe | 72.5 |
| 18 | Edward Collins | $10 Sweater order | Max Factor | 72.5 |
| 19 | Karl Struss | $10 Sweater order | Schwab's | 73 |
| 20 | Ernest Laszlo | $6 Merchandise order | Moreno Snyder | 73 |
| 21 | Reggie Lanning | $6 Merchandise order | Moreno Snyder | 73 |
| 22 | Art Smith | Dunhill Lighter | DuPont Film | 73 |
| 23 | Kenneth Green | Dunhill Lighter | Smith and Aller | 73 |
| 24 | Bert Six | $5 Merchandise order | Hollywood Flower Gardens | 73 |
| 25 | Virgil Miller | One dozen golf balls | Mole-Richardson | 73 |
| 26 | Paul Hill | One dozen golf balls | Mole-Richardson | 73 |
| 27 | James Daly | $5 Savings account | Hollywood State Bank. | 73 |
| 28 | Harry Jackson | Filmoscope and Film. | Andre Barlatier | 73 |
| 29 | Roy Johnson | Filmoscope and Film. | Andre Barlatier | 73 |
| 30 | Frank Booth | Cutlery set | Economy Hardware | 73 |
| Booby | Roy Vaughan | Booby Prize Book | Local 659 | |



*Some of those who completed the cameramen's third annual golf tournament, held at St. Andrews Sept. 20*

# Cameramen Before the Battle—



PAUL HILL
MIKE WALSH
ALLEN JONES
JOE NOVAK

PAUL EAGLER
FRED WEST
PLINY GOODFRIEND
WILLIAM TUERS







LEN POWERS
ED ESTABROOK
DEV JENNINGS
JAMES PALMER

PAUL LERPEE
GENE RICHEE
JAMES DALY
NICK MUSURACA







ROY IVEY
STANLEY HORSLEY
CLIFF THOMAS
HARRY FISCHBECK

TOM TUTWILER
BILL GRIMES
GEORGE GIBSON
BUD COURCIER







HARRY HALLENBERG
JACK FUQUA
RALPH STAUB
WALLACE CHEUNING

PAUL VOGEL
ART SMITH
MERRITT GERSTAD
NORBERT BRODINE







ELLSWORTH FREDRIC
JACK BREAMER
RAY RIES

JOHN FULTON
KARL STRUSS
DON KEYES
ERNEST HALLER

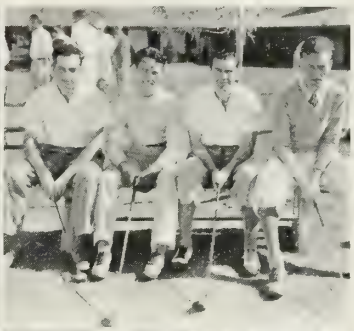




# Point Where Friendship Ceases



BILL THOMAS
W. E. CRONENWETH
SHERMAN CLARK
DAN FAPP



FRANK BOOTH
BERT LONGWORTH
JACK MACKENZIE
ART LLOYD





GEORGE STEVENS
VIRGIL MILLER
HARRY JACKSON
ROBERT PITTACK



ERNEST LASZLO
JACK STEVENS
GEORGE BLAISDELL
PAUL RIES





ROY VAUGHAN
BERT LYNCH
DAVE ABEL
FRANK RIES



DALE DEVERMAN
ROBERT SURTEES
BILL WHITLEY
KENNETH GREEN





KYME MEADE
JOHN HICKSON
FRANK REDMAN
GEORGE CLEMENS



JAMES BROWN, JR.
JAMES GOSS
WILLIAM BRADFORD
JAMES CLANCEY





WILLIAM SNYDER
REGGIE LANNING
WILLIAM McPHERSON
BERT SIX



LEN GALEZIO
ANTHONY KORNMAN
GUY WILKY





*Left—Chief of Police Siegfried of Kansas City and John L. Herrmann showing where four shots hit bullet-proof glass but not where one hit the cameraman. Right—Herrmann at camera and Lieut. Jack Hawley with machine gun*

# *Herrmann Gets Realism for Screen and Also Bullet in His Right Arm*

THE search for realism is the all important part of being a newsreel cameraman. That's why John L. Herrmann of Paramount decided to get a shot of some machine guns recently acquired by the police department of Kansas City while they were in action. He thought it would give audiences a new thrill to experience the sensation of being fired upon.

The location for the thriller was the department target range. With the cameraman and camera stationed behind a bullet proof boiler plate shield and a section of bulletproof glass in the window for the lens, the stage was set for the shooting. Lieutenant Jack Hawley of the police department was selected to demonstrate the machine gun.

At a given signal Hawley pulled the trigger of the rapid fire gun. The bullets started beating a tattoo on the steel plate behind which Herrmann was crouched steadily "shooting" the spraying lead heading his way.

When the "act" was over, Herrmann stepped out from behind the camera. "One of those bullets got me," he said. One of the bullets had missed the plate, struck a piece of steel in the supporting frame work and richocheted into the cameraman's right arm.

The concluding part of the "act" which the audiences will not see was the cameraman being hurried to the Wesley Hospital to receive treatment.

A letter from Mr. Herrmann states: "I am getting along okeh and will be back on the job again in time for the World Series at St. Louis." He and Mrs. Herrmann have been vacationing in New York with stops at Chicago, Detroit, Buffalo and Niagara Falls and on the way back to the Midwest a stop off at Washington.

### *Coolidge Now Vocal*

The installation of Western Electric sound has been completed on the President Coolidge, the newest steamship of the Dollar Line. The boat made its maiden trip September 10.

### *Product Shortage in Italy Means Grief for Exhibitors*

IT IS reported a representative of the Italian Pittaluga Company has just returned from the United States with only 20 films purchased from the 180 inspected. It is stated in connection that the position of the Italian exhibitors is getting more and more difficult.

Even Pittaluga, the leading chain, which is therefore able to pick the best of available films, has had to close some 30 houses owing to film shortage.

Cine's output for the next season is estimated at 24 features and about 100 sound shorts. Pittaluga houses, on the other hand, require about 250 films a year.

European producers hope, therefore, to be able to increase their participation in the Italian market, possibly forgetting that their product meets in Italy with exactly the same difficulties as American firms have to face, that is to say, the prohibition of foreign dialogue.

### *American System Makes Unusual Record in England*

AMERICAN made sound apparatus may be credited with having maintained constantly increasing activities in the studios of England, according to a report received by Van Ness Philip, manager of the foreign department of RCA Photophone, Inc.

With fourteen pictures as the high peak in production for the summer period, twelve of which were features and two of which were comedies, ten of the features and both of the comedies were recorded by the RCA Photophone system.

English studios which employ the Photophone system of recording are British International, British Lion, Gainsborough, Gaumont, First National Pathe, Ltd., Mansfield Markham, ARP (Dean) Studios, Teddington Film Studios, which are operated as a Warner Brothers subsidiary; Twickenham, Ltd., and Nettleford Productions.

Art Reeves
Cliff Thomas
Phone
GLadstone 2507
HOllywood 9431
Hollywood CAMERA EXCHANGE LTD.
1511 N. Cahuenga Blvd.
HOLLYWOOD, CALIFORNIA
The Clearing House for Cameramen
Mitchell and Bell & Howells FOR RENT
Cameras and Projectors and Accessories bought and sold
Commercial Photography
Kodak Supplies
Still Finishing
16 mm., 35 mm., Developed and Printed

# New Carroll Theatre in New York Installs Twenty-six Loud Speakers

EARL CARROLL'S "Vanities" have adopted the Western Electric public address system for sound amplification and in doing so they are presenting to the public for the first time innovations that promise to revolutionize legitimate stage producing.

At the new 3,000 seat Earl Carroll Theatre, the largest house in the country for legitimate stage productions exclusively, a complete system of loud speakers was installed for the opening Aug. 27. Six loud speakers were installed in the auditorium itself and twenty in other parts of the building.

The innovation is the result of demonstrations that have shown the lifelike amplification of the human voice by this system and is being introduced by Carroll as part of his policy to provide mammoth musical productions at a reasonable cost to large sized audiences. The loud speakers will insure perfect transmission of sound from the stage to every part of the house.

Among the features that will be possible because of this innovation in the auditorium itself are:

1—A general reinforcement of music and voice from the stage;

2—A disappearing orchestra working on an elevator platform so that, after the orchestra has descended to the basement, the platform can be replaced and used for the stage production while the orchestra's music is still audible to the audience;

3—Provision for individual features involving a specially constructed microphone arrangement, including a microphone that can be raised from alongside the footlights through a push spring operated by one of the actors on the stage. This microphone system permits various combinations of musical effects on and off stage;

4—The use of special records to reproduce off stage sound effects.

In addition to loud speakers in the auditorium itself others in dressing rooms and in the lobby will help evolve a general efficiency system.

In the lobby the loud speaker makes possible the curtain announcement for the beginning of each act.

The loud speakers in the dressing rooms will enable members of the cast to hear a continuous reproduction of the performance on the stage and will make it possible for the stage manager sitting in the wings to keep the players in their dressing rooms advised of the play's progress and of their cues, eliminating the call boy's nightly rounds.

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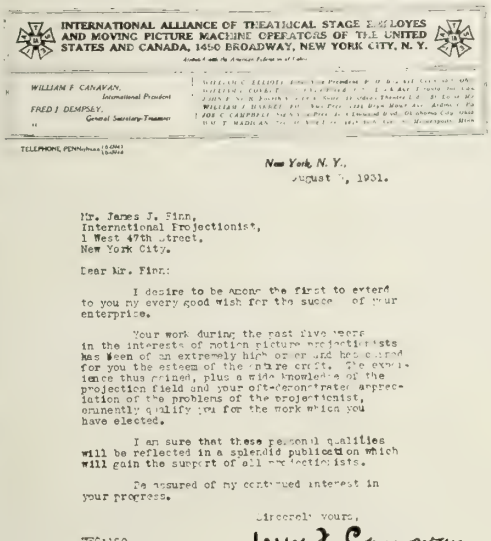
### *Australia Producing*

Efftee Film Productions has announced that production of its first feature picture commenced during the first week in August. The picture, "The Sentimental Bloke," will be made almost entirely in Melbourne, with local talent entirely. While this is the first feature picture it is understood two comedies are practically completed, and will be available for distribution in the near future.


# INTERNATIONAL PROJECTIONIST

***A technical and craft publication devoted to better visual and sound reproduction***

**Edited by James J. Finn**



INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYES AND MOVING PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA, 1450 BROADWAY, NEW YORK CITY, N. Y.

WILLIAM F. CANAVAN, International President

FRED J. DEMPSEY, General Secretary-Treasurer

TELEPHONE, PENNsylvania 6-0061

New York, N. Y.,
August 7, 1931.

Mr. James J. Finn,
International Projectionist,
1 West 47th Street,
New York City.

Dear Mr. Finn:

I desire to be among the first to extend to you my every good wish for the success of your enterprise.

Your work during the past five years in the interests of motion picture projectionists has been of an extremely high order and has earned for you the esteem of the entire craft. The experience thus gained, plus a wide knowledge of the projection field and your oft-demonstrated appreciation of the problems of the projectionist, eminently qualify you for the work which you have elected.

I am sure that these personal qualities will be reflected in a splendid publication which will gain the support of all projectionists.

Be assured of my continued interest in your progress.

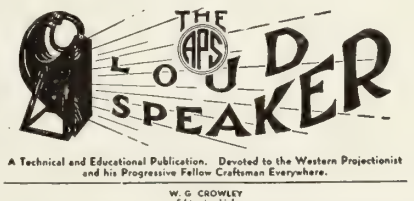
Sincerely yours,

International President.

TP:ASO
CSU
IP646

The mere printing of technical data does not justify the existence of any publication purporting to serve a craft. Technical fact—yes; but also craft news, a sympathetic understanding of the craftsman's needs at work and elsewhere, and a constant vigilance to herald and fight any danger to either his person or his work mark the true craft paper.

INTERNATIONAL PROJECTIONIST is this—and more.




A Technical and Educational Publication. Devoted to the Western Projectionist and his Progressive Fellow Craftsman Everywhere.

W. G. CROWLEY
Editor-in-chief

**Editor Finn Congratulated**

It is not often that a projectionist has the opportunity of writing an open letter to an editor and be absolutely sure that it will be published I feel therfore that I am particularly favored as I write this.

There is a man in New York who edits a first class projectionist magazine which has been fittingly named and is devoted to the craft wholeheartedly. This man's name is James Finn. Most of you have heard of him. Whether or not you know him you are invited to read this letter to him. He will read it the same as you. He hasn't the slightest idea that it is coming. So here goes:

Dear Mr. Finn: You certainly made a scoop (as the newspaper fellows call it) when you printed the story about the A. P. S. reorganization movement. It was both timely and effective. I congratulate you and your organization—and your contacts on their perfect co-ordination. Your article did everything necessary to create a national interest in the movement. May I presume for a second to be the mouthpiece of the Western Projectionists and thank you for them?

You have been fair in representing all sides in projectionists' controversies. So fair, in fact, that I for one believe that fairness with you is not an effort at all, it is just a part of your make up. Every projectionist in the country should know how fortunate they are in having your type of man in your important position.

*Sincerely yours,*
WALLACE G. CROWLEY.

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Advertising rates and mechanical requirements on application

# Television Fair in New York Shows Need of Cameramen in New Field

BY ELIZABETH LONERGAN

New York, Sept. 27.

THE Radio-Television Fair at the Madison Square Garden in New York demonstrated the crying need for trained cameramen. The first impression on seeing a television broadcasting apparatus is its similarity to the motion picture camera, but there the likeness ceases for the pictures shown are of the most amateurish type.

This is due to the 100 per cent engineering work with little or no time devoted to the development of screen technique through lighting and correct camera angles.

It should be a fifty-fifty proposition, with the engineers responsible for the technical end and trained cameramen photographing the persons. Special studio lighting, careful makeup and backgrounds would do much to improve television.

One company uses a Carl Zeiss F 1.4 lens of a three-inch focal length for the taking of television broadcasts, using the same lens for close-ups and long shots.

There is a decided need for trained cameramen in television. If they were employed with modern studio lighting equipment and technique the success of television would be assured.

But the day when television will be a real competitor to the motion picture is still very far distant, as the Television Fair definitely showed.

### *Reeves Bomb Microphone Is Newcomer in Sound Market*

One of the newcomers in the sound field is the Reeves Bomb Mike, now being marketed by the Motion Picture Equipment Company of Selma street. Among the advantages cited for the device is its portability and feasibility, especially for close-ups. Here it may be placed directly in front of the speaker, waist-high in the case of close-ups in news work as well as above the head. If it be desired the mike also may be elevated to a height of ten feet and in case of emergency to twelve feet.

The new mike is of striking lightness and compactness. It is made of duralumin, and it is believed to be lighter than any other similar instrument. One of the chief advantages claimed for it is the easy and yet positive action attending its placing at any given angle.

There is such a nicety in its adjustment that it will remain where put, although in rough work it is quickly locked.

Another major factor claimed for the mike is its electrical characteristic, due chiefly to the fact that there is no exposed wire leading to the condenser transmitter, which frequently becomes noisy from use. The latter annoyance is eliminated by reason of the wires being inclosed in the mike, making it impossible to pick up outside electrical disturbances.

*Roberto A. Turnbull, Paramount Sound News, Mexico, who, as told in our September issue, won the Grand Premium for Pictorial Photography at the Seville Exposition.*





*To golfers who also are photographers this picture of "Buddy" Longworth is submitted as the prize shot of the year. Lindsay Thompson caught it at the cameramen's golf tournament Sept. 20. There is nothing novel in snapping a man as he finishes a drive. Neither is there in recording him facing the camera. It is a rare thing to catch him when he misses the ball. But it is a shot of a lifetime to catch a golfer facing the camera at the conclusion of a drive in which he not only misses the ball but the ball is in the photo. That the victim possesses the real spirit of the golfer and the photographer as well is demonstrated by his prompt "permission to print."*



*The Commissariat*
*Harold Gates*
*Todd Le Clede* *Robert Morton*

French flying men will save French aviation films. The Federation de l'Aeronautique has decided to create the Cinema League, and to keep all copies of air films.

### *'Twill Be Day of Tragedy When Wonderful Is Banned*

SOME day maybe through means at present beyond the realm of human ken the word wonderful will pass from the English language.

That will be a day filled with tragedy for the average motion picture or possibly more properly "movie" dialogue writer. For no longer with his then irretrievably dented vocabulary will he be able verbally to visualize to an intelligent audience the thousand and one situations that hitherto he has described by his great word.

Just naturally he will be out of business.

If you doubt the degree of helplessness, the paucity in selectivity, into which many dialogue writers have sunk make a mental note of each time you hear the word wonderful employed in a single subject. The count at times will run to six.

Pending the coming of that day of blessed intervention it may be necessary in order the penalty may fit the crime to assign the Homicide Squad to new work—duties designed to increase rather than lessen the burden resting on the coroner's office.

# Cream o' th' Stills



*With an electrically operated camera concealed in brush Bert Longworth from a distance of 500 feet followed with glasses the movements of the wild deer shown here. When he judged the animal was in focus he threw the plunger—and as the result proves at the right time*

# Cream o' th' Stills



*From point near Bright Angel Trail looking across Grand Canyon from north rim. Peaks on horizon estimated to be 120 miles distant*

*All four pictures on this and opposite page were photographed by James B. Shackelford*



*Wall of Windows in Bryce Canyon. On upper left storm is brewing. Wall rises 1500 feet behind forest ranger in foreground*

# Cream o' th' Stills



*Looking across Bryce Canyon, valley in immediate foreground dropping over 2000 feet*



*Zion Canyon— At lelft is the Great White Throne, scaled by but one living man climbing left side as shown. On the summit 3500 feet above floor he found skeleton of climber unable to descend. Last climbing fatality occurred this summer*

# Cream o' th' Stills



*Maurice Kains gives us this flash of the leader of the pack—one who if gifted with human speech could unfold a moving story, of battles with the elements and with elementary animals and possibly men*

# RCA Issues Portable Reproducer

## Designed for Use in Education and Industry and Will Be Made on Large Scale to be Distributed at Popular Prices

AFTER more than a year of intensive research and meticulous development RCA Photophone, Inc., announces the production of an entirely new portable sound reproducing unit and has begun its manufacture on a large scale. Designed primarily to meet the ever-increasing demands in the fields of education and industry, the new apparatus has been constructed to serve in any capacity where portable sound reproducing equipment can be employed to best advantage.

The entire unit comprises a projection machine, an amplifier, a loudspeaker and a carry-case for film. These have an aggregate weight of slightly more than 200 pounds. The projection machine is 19 inches high, 19 inches wide and its breadth is 10 inches. The amplifier, which is built in a carry-case having a removable cover, is 26 inches long, 8¾ inches high and 11 inches in breadth. The loudspeaker, which is of the flat baffle type, is contained in a carry-case, the dimensions of which are 8½ by 19 by 14½ inches.

Standard 35 mm film is used and adequate sound reproduction is obtainable in a room or hall having a content of 75,000 cubic feet when using the 8-inch directional baffle. A 6-inch dynamic cone speaker is supplied when the cubic content does not exceed 12,000 feet. This latter may be estimated as a room 20 by 40 feet in area and 15 feet high.

A picture about 8 by 10 feet in dimensions is obtained upon the screen from a throw of 75 feet. The equipment is AC operated from an outlet of 105 to 125 volts, either 50 or 60 cycle, single phase power source. The total power required is approximately 12 amperes at 100 volts.

### Four Cables Required

Connections between the various units are made by means of suitable cables fitted with necessary plugs and receptacles. For a complete setup using one projector only four cables are required. One is for the power supply to the proection machine; one for the power supply to the amplifier, which may be plugged into a receptacle in the projector; one to connect the signal circuit of the projector to the amplifier, and one from the amplifier to the loudspeaker.

The projector is designed to accommodate a 1000-foot standard reel, a Standard Series I theatre projection lens with limits of focal lengths of 3¾ inches to 8 inches; a 1000-watt, 110-volt prefocused base projection lamp, a 10-volt, 7½-ampere exciter lamp and a UX868 photoelectric cell.

"We believe our engineers, in collaboration with the engineering department of the RCA Victor Company, have produced a portable sound reproducing unit of exceptional merit," said E. O. Heyl, vice president and general sales manager. "More than a year's time was consumed in research and experimentation before our engineers had obtained the results toward which they had been aiming.

### Sell at Popular Price

"They had been asked to develop and perfect an apparatus that would measure up to the high standard of efficiency that has been maintained by our other types of sound reproducing equipment and, if possible, to produce it at a cost which would make it possible for us to place it on the market at a price that would be attractive. This has been accomplished.

"The new RCA Photophone portable sound reproducing unit is now in what might be characterized as the 'popular price' class. It is well within the means of any college, university, school, church, fraternal organization or any non-theatrical institution that heretofore has employed silent motion pictures for education or entertainment purposes.

"The constantly increasing interest by industrial leaders in sound motion pictures was a factor which prompted us to place this new machine upon the market. Manufacturers of nationally and internationally advertised products are beginning to see the tremendous possibilities of the sound motion picture as an adjunct to extensive newspaper and magazine advertising campaigns.

"Already a number of cleverly conceived advertising sound motion pictures have been made and presented with exceedingly satisfactory results in various sections of the country. It is our firm belief that the sound motion picture will be an important factor in connection with future developments in education and industry."

It is understood that RCA Photophone, Inc., will employ dealer distribution along with its own selling organization in introducing its new portable apparatus.

# Convention of 16mm. Men Runs Into Competition from Television Show

By ELIZABETH LONERGAN

THE first annual convention of the National 16mm. motion picture industry and its allied trades opened at the Hotel Victoria in New York Sept. 21 to continue until Sept. 26. It proved to be rather a disappointing affair due to a number of excellent reasons.

Trade representatives rather than 16mm. fans were present, and an important rival attraction at the Madison Square Garden in the shape of the Television Show took many visitors away from the 16mm. exhibit.

Some of the excellent points emphasized were the fine type of cabinets used which combined radio, projection machine and sound apparatus in a single piece of furniture. Convenience from the use of one cabinet, a set focus with no trouble to arrange the screen and the presentation of sound beside the picture, gave the illusion of sound on film even though the amplifier was actually beneath the picture itself.

The poor points of the convention were that the exhibits were confined mainly to the showing of cabinets. Few 16mm. cameras were on view. Reproduction predominated. The exhibit also was scattered all over the hotel, making it difficult to see all the types of material easily.

The biggest point, which was remarked by a number who were interested in the subject, was the apparent change in the status of this type of film. Little attempt seems to have been made to develop the actual pictures made in the home. I did not see a single reel of amateur made pictures among the exhibits. Instead the films shown were those which had been reduced from 35mm., and these were all pictures which had had their day in the larger theaters.

High prices seemed to predominate with but a single reasonably priced cabinet among the lot. This machine had a number of points which would recommend it over the more expensive ones. It had advantages over all other types, as it required very small space to operate, less parts to wear out and the elimination of sprockets and parts which might easily get out of order.

Another point noted is the noisy apparatus; projectors will have to be silenced more. The noise of one projector almost silenced the sound accompaniment during a demonstration.

Conspicuous by their absence were the manufacturers of the 16mm. films. No exhibits were given by Eastman, DuPont or Agfa-Ansco companies.

It would indicate the big producer is anxious to include himself in this new type of films, designed originally for home making exclusively.

# Bell and Howell Marketing 1-Inch F 3.5 Lens and Waist Viewfinder

TWO interesting new accessories for Filmo 70 cameras are announced by Bell and Howell. One is a new Cooke 1-inch F 3.5 focusing mount lens and the other a waist level viewfinder.

The new lens is radically different from the former focusing mount lens for this type of camera. The principal feature is that the focusing and diaphragm dials project out sufficiently into the field of the finder to enable the user to observe his focusing graduations as well as the diaphragm graduations when looking through the finder tube.

The photographer thus has before his eye a constant reminder to make sure that the distance setting has been changed between shots if the distance has been changed. Quite often, for example, after a close-up has been made, the photographer forgets to change his focus when he shoots a picture at normal distances. This new mount gives him visual notice to make the necessary changes.

Another feature of the new lens is that the front cell is non-rotating. When the focusing diaphragm is turned the whole lens moves on a spiral without revolving the glass elements. This makes it possible to employ all the attachments which have been developed for the 1-inch F 3.5 lens, such as the distorter, duplicator, duplex filter, and sky filters.

By means of three small screws the graduated portion of the mount can be turned to line up with the finder regardless of the position in which the graduations happen to be when the lens is screwed into the camera.

The second new accessory, the waist level viewfinder, enables the Filmo 70 camera user to determine his picture areas while holding his camera at any level lower than the eye. This facilitates taking those interesting unusual-angle scenes, such as "worm's eye views," without assuming an uncomfortable position.

The new unit is not designed to replace the regular viewfinder, which is better fitted for general use, but merely to supplement it when special scenes are to be taken. It consists of two lenses and a prism mounted in a suitable holder which easily attaches to the camera door just above the regular finder. The field is the same as that covered by a one-inch lens, but fields of other lenses of longer focal length can be etched on the face of the prism.

To attach the finder for the first time requires the use of a screw driver and possibly a file, but anyone can do this work and do it quickly. After this first simple adjustment, to attach or detach the finder requires only a second or so.



*New Cooke 1 inch F 3.5 lens in rear view focusing mount for Filmo 70 Cameras*

### To Exploit Motor Product in 10-Reel 'More Power to You'

PAT DOWLING and Hobart Brownell of Metropolitan Industrial Pictures have been engaged to supervise and direct what will be the largest industrial production made to date, a ten-reel talking picture, "More Power to You," which is to be produced for Dodge Motor Car Company by Educational Talking Pictures Company, Ltd.

Production of the picture will be at Metropolitan Sound Studios, which is owned and operated by Educational Talking Pictures Company. Arrangements for the production were made by N. E. Wilding of Detroit, representative of Educational in the industrial field in that territory.

The picture will include a cast of thirty professional actors and the action will take place in more than fifty sets and locations. "More Power to You" is to be an organization film portraying various phases of retail automobile dealers' activities and sales methods relating to the Dodge and Plymouth lines.

### Academy Technicians Pass Judgment on Sound Quality

IT IS the desire of the sound section of the Technicians Branch of the Motion Picture Academy that the award for sound this year should go to the department which has the best record for consistently good sound during the year.

In practically every case studio sound recording is done by highly organized groups, in which individual efforts are interwoven to produce a high average of consistency. It is believed that success in attaining this end is more deserving of the award than a single outstanding achievement.

The method of selection presents a difficult problem because of the nature of the material. After discussion by the heads of studio sound departments it was referred to a special sub-committee of the Technicians Branch.

The salient points in the method of nomination and voting were as follows:

1—Each studio was requested to submit samples from five pictures for review by the sound section of the Technicians Branch on September 15.

2—The samples were voted on individually, the nominations to go to the studios whose exhibits poll the highest votes. Voting was based on both general effectiveness and technical sound considerations.

3—The exhibits of the sound departments winning the nominations are then to be shown at a special meeting or meetings so that as many as practicable of the general academy membership may see and judge them. The votes of the membership will designate the studio sound department winning the award, which will be announced at the annual awards banquet November 4.

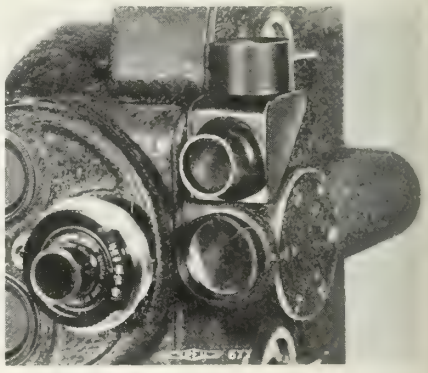
### Dictionary May Help

*WHEN a more or less famous near sound news weekly broadcaster continually offends by pronouncing it diRIGible without let or hindrance from his employers it would seem to be the job of some one to set straight him and if possible them for the sake of the millions he not only is misleading but also confirming in a most common butchering of a much used and abused word.*

### Rudulph Writes Booklet on Sound Equipment Troubles

AN IMAGINARY sales talk containing all the knockout arguments which usually come as afterthoughts arranged by Gerald K. Rudulph in playlet form entitled "That's Telling 'Em" comes from RCA Photophone headquarters.

The cast of characters handling the dialogue consists of a salesman, an exhibitor and an operator. Sound equipment is the central theme around which the arguments are built. The conclusion conforms to the popular demand for a "happy ending" to all trials and tribulations.



*Waist level viewfinder attached to Filmo 70-D camera*

# Engineers in Convention Recognize Growing Importance of 16mm Film

AN EXTENSIVE symposium on the problems of 16 mm. sound films will be one of the features of the Fall Meeting of the Society of Motion Picture Engineers to be held at the New Ocean House, Swampscott, Mass., October 5-8.

Some of the papers to be given in this symposium, which will be held on Monday afternoon of the meeting, are "Description of the Educational Film Experiment in Washington," by Glenn Griswold of the Fox Film Corporation; "Advantages of 16 mm. Continuous Projectors," by J. L. Spence and J. F. Leventhal of the Akeley Camera Company; "16 mm. Optical Systems," by Allan Cook of Bausch and Lomb; "Advantages of 16 mm. Super Panchromatic Film for Educational and Medical Films," by Schwartz of the University of Rochester and Tuttle of Eastman Kodak; "16 mm. Sound on Film Dimensions," by R. T. May of RCA Victor.

Many other papers dealing with many phases of the industry will be read during the convention. On Tuesday morning Dr. H. E. Ives of Bell Telephone Laboratories will read the paper "The Projection of Motion Pictures in Relief." H. E. Edgerton of the Massachusetts Institute of Technology will deliver a paper on "The High Speed Stroboscope." An open forum will be held among leading engineers on the subject of "Service to Producers."

On Tuesday afternoon three papers will be delivered on photographic subjects by experts of the Bureau of Standards.

Wednesday morning H. A. Friedrick of Bell Telephone Laboratories will read a paper on "Vertical Cut Wax Recording." Another paper will be delivered regarding the new Bell and Howell Printer.

Thursday morning a paper will be given which describes in detail all of the many unique installations in the new Los Angeles Theatre, including a description of the vacuum tube light control and public address systems.

Other papers to be read include "Theatre Design and Acoustic Treatment" by Ben Schlanger and V. A. Schlenker; "Resume of International Photographic Congress at Dresden," by Dr. S. E. Sheppard; and a paper by N. D. Golden of the Motion Picture Division of the Department of Commerce.

The fall meeting of the Society of Motion Picture Engineers will hold unusual interest this year because it will mark the society's fifteenth birthday. In addition to the customary scientific program, the four-day convention will give recognition to the anniversary.

Although recent meetings of the Society of Motion Picture Engineers have been held in New York, Washington, and Hollywood, the board of governors selected Swampscott for the fall convention largely out of deference to the pioneer members of the society who wish especially to attend the fifteenth anniversary meeting. Some of this number of older men have expressed a preference for a meeting place such as Swampscott, where the pressure of outside business competes less with the society's gatherings.

Next spring's meeting, in the expectation of the board, will again be in a larger city.

**Elect New Officers**

Dr. A. N. Goldsmith, vice president and chief engineer of RCA, and Dr. V. B. Sease, director of research, Dupont-Pathe Film, have accepted their nominations for president. E. I. Sponable, director of research and development, Fox, and M. W. Palmer, electrical engineer, Paramount Publix, are the nominees for vice president.

President J. I. Crabtree has declined a renomination.

An exhibition of newly developed motion picture apparatus, similar to the exhibit at the Hollywood meeting last spring, will be held.




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# Looking In on Just a Few New Ones

By GEORGE BLAISDELL

## DEVOTION

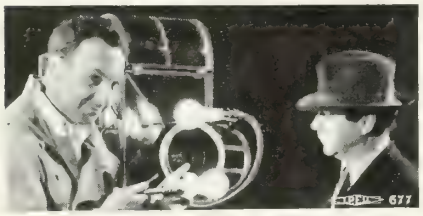
First cameraman, Hal Mohr; second cameramen, Milton Krasner, William Skall; assistants, Stanley Cortez, Robert Surtees; stills, William Thomas.

ANN HARDING is another whose name on a bill seems to guarantee something out of the usual in entertainment, not restricted to the dramatic alone, but with a generous apportionment of comedy. Pathe's "Devotion" is no exception.

The picture is derived from Pamela Wynne's novel of "A Little Flat in the Temple," with adaptation by Graham John and Horace Jackson. The superior direction is by Robert Milton, who prior to three years ago had given his life to the stage and recently has paid considerable attention to screencraft, quite obviously with large success.

Miss Harding attempts an almost impossible part, that of disguising herself and accepting a position in the home of a man who has met her in her own home, briefly to be sure. The disguise takes the form of wig, spectacles, radical change in garb and the adoption of a cockney accent. The transition is sufficiently marked to make the deception plausible and at the same time to understand the employer's mystification.

The player makes her larger success in the fidelity with which she changes her speech and manner. When later she meets Trent, the employer, as mutual guest of her father, the difference in speech especially is notable. So, too, is the comedy as gradually the double identity is unfolded to the lawyer—as pretty a sequence as one might want to sit in with. The dialogue is gentle yet exceedingly keen edged.



*Hal Mohr, Photographer* *Robert Milton, Director*

Leslie Howard as the employer will by his interpretation in this production enhance his rapidly growing reputation. Robert Williams as Harrington, client and artist friend of Trent, who tries first to win Shirely without marriage and then with it and unsuccessfully, makes much of a rather indefinitely or possibly benevolently heavy part. Dudley Digges as Sergeant Coggins and Allison Skipworth as Mrs. Coggins helped in adding tone to the picture. There is a large cast, but the bulk of the work falls to those enumerated.

"Devotion" is one of the pictures of the month not to be missed.

At the Carthay Circle supplementing the Pathe feature among other short subjects was "Olympic Events," an interesting foretaste of the big games next year directed by Ray McCarey and explained by Pete Smith.

George Stoll and his band provided some first-class entertainment, but the outstanding contribution was the leader's playing of Fritz Kreisler's Caprice Viennois, which by comparison made the tum-tum, bah-bah ultra-modern stuff seem very far away.

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## BAD GIRL

First cameraman, Chester A. Lyons; second cameraman, David Ragin; assistants, J. P. Van Wormer, Harry Gant; stills, Raymond G. Nolan.

IT would be interesting to hear the author's attempted explanation of just how this story secured its name, this "Bad Girl" of Vina Delmar which Fox has made into a picture under the direction of Frank Borzage. Not only is there no bad girl in the tale but there's nothing bad about anything that has to do with it. To the contrary it is one of the more important pictures of the season.



*Chester A. Lyons*

Practically from its beginning this authentic slice of New York life lifts you out of yourself and sways you first to one side of the emotional scale and then to the other. The comedy is abundant, but the dramatic sequences claim the larger share of the attention. Frank Borzage has taken this novel by Vina Delmar prepared for the screen by Edwin Burke and brought forth a motion picture that will live long in the memory. It is a production that the wise ones of Film Row in every key city will point out is without "names," as they construe that bugaboo of the producer.

It will be interesting to follow the box office returns from this subject the exceedingly small cast of which is headed by Sally Eilers and James Dunn and Minna Gombell. There are a couple of others listed, but they do not count in the telling of the story. To be sure there was George Irving as the great doctor who played a brief but very important role.

Sally Eilers after this will find the studio doors wide open. So, too, will James Dunn, this meteoric young man who has so brilliantly flashed across the screen. Then there is Minna Gombell, who portrays Edna, friend of Dorothy and in a minor way of Eddie, too. It's a remarkable team, these three, and they will knock the "big names" superstition into a cocked hat. For they hereafter will bear the big names and the crowd that will throng to see them will know they are going to be entertained and moved if so be the producer has given them something worthy of their steel.

No one who makes an effort to keep up with the best the screen has to show can afford to miss "Bad Girl."

Also at the Chinese early in September was an excellent complementary program headed by Mickey Mouse in "Blue Rhythm." The makers of Micky no longer are contented to show Micky and his compatriots on the screen. They now show his synchronous shadow, which if you be at all curious about doings on the screen is worth a walk to look over.

In "Battling Silver Kings" this Grantland Rice Sportlight entertainingly shows fishermen bringing in the leaping tuna. Barring the difficulty encountered in properly recording dialogue in a dory it is a great little short. After seeing it the "leaping" expression is much more intelligible.

Chic Sale in "The County Seat" steps out of his old man stuff into the part of a much younger but extremely tired individual. It's good entertainment.

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## PASSION OF JOAN OF ARC

MUCH out of the ordinary is "The Passion of Joan of Arc," produced by the Societe Generale des Films at the Studio Clamait in France under the direction of Carl Theodore Dreyer, and shown at the Hollywood Filmarte in mid-September. It portrays the last hours of the trial and execution of the French maid.

The film is designed to be as realistic as possible. Especially is this true in the stake sequence, which is not brief as might be supposed but is of comparatively great length.

The film is one of close-ups, more than half of the footage being devoted to the face of the maid and the remainder to the heads of the prosecuting persecutors. The picture is without audible dialogue and with titles in English. Therefore the story is at all times intelligible and for those who have more than casual concern in the story of the maid has deep interest.

The tale as we see it is a series of questions on the part of the church dignitaries conducting the trial and occasional answers by the interrogated and helpless prisoner. Emphasis is laid upon some of the more famously disconcerting responses by the maid, responses that for five hundred years have been recognized as establishing the intellectual supremacy of this untutored peasant.

The producers apparently have been indifferent as to whose ox is gored in the telling of the story, whether it be owned by the English state or the church. The English chief is shown in a military costume so closely re-

sembling that of 1914 it is inconceivable it could have been intended for a period five hundred years earlier. This resemblance even extends to the flat tin hat, duplicates of which adorn the heads of all the soldiery.

Mme. Falconnetti has the leading role and splendidly plays it. While it is obvious no actress measurably near the age of nineteen years possibly could do the great part justice nevertheless so young does Mme. Falconnetti look to the eye that there is no wrench on the side of congruity when the character responds to her inquisitors that she believes her age to be nineteen.

The photography is credited to Rudolph Mate and Kotula and is done in craftsmanlike manner.

## THE LAST FLIGHT

First cameraman, Sidney Hickox; second cameramen, Richard Towers, William Reinhold; assistants, Aaron Hower, Wesley Anderson; stills, Mac Julian.

ALTERNATING with sudden shifts between the heights and the depths First National's "The Last Flight" is a rare example of what may be accomplished through skilled treatment of a story that basically is extremely fragile.



*Sidney Hickox*

John Monk Saunders' novel of "Single Lady" has been adapted for the screen by the same hand that wrote it, with Byron Morgan doing the continuity. Wilhelm Dieterle directs.

The tale is of four or five flyers emerging from hospitals after the war each with his particular shortcoming and regarding which he is not unnaturally exceedingly sensitive. Disinclination to return home under the circumstances is understandable. So also is the unanimous resort to the flowing bowl for solace and stimulation and forgetfulness of things unpleasant.

What these boys and the one girl do to the so-called Hays code on screen drinking is a delightful plenty to those who have a sneaking sympathy with that sort of thing. While it may jar some nevertheless it is reminiscent of a not remote period when lawmakers in Washington and some of their works were entitled to less disrespect than that which for a dozen years they have in their moral cowardice most notoriously commanded.

And of course the particular code to which reference is made was uttered as a sop to the long-faced direct and indirect, witting and unwitting sponsors of bootleggers, devitalized grape juice makers, smug professional sabbatistical politicians and Pecksniffian parasites generally.

So far as motion picture executives are concerned it must have been greeted with tongue in cheek. Surely the code has been honored in the breach mainly. And after all why not?

But we started out to talk about a motion picture—and an entertaining one—possibly even for some of the long-faced persons enumerated. The drinking is only an incident. What stands out above and beyond that phase is the comradeship and affection that exist among men who have faced death together.

The tragedy at the end in which first one and then two of the principal characters meet death is logically developed and realistically portrayed. The romance is short but equally pleasing in its final acknowledgment.

Richard Barthelmess has surrounded himself with most competent young men—John Mack Brown, David Manners, Elliott Nugent and Walter Byron. The leading place among these has been assigned to Brown, who finely handles it—even to tackling a horse in the street or nagging a bull in the arena. The others named are equally effective, the villainous stuff falling to Byron.

Helen Chandler in her interpretation of the clean minded but unconventional young woman who pals with all the boys earns a good-sized niche for herself. She splendidly plays a "nut" part and at the same time wins the sympathy and the admiration of her house—an achievement in itself.

## STREET SCENE

First cameraman, George Barnes; second cameramen, Stuart Thompson, George Nogle; assistants, Judd Curtis, Harold Carney, Harvey Gould; stills, Kenneth Alexander.

ELMER Rice's play of "Street Scene," which Samuel Goldwyn has converted into a striking motion picture, well might have been called "Just Folks." As contrasted with the high and mighty usually employed as the backbone of a screen story simplicity and simple persons here come into their own.



*George Barnes*

For camera material the tale reverts to the Biograph days when with almost unvarying regularity the hero of a picture was one who worked with his hands and the heroine was one unacquainted with the feel of silk stockings.

Biograph with its simple stories simply told became the world's leading motion picture maker. Even for the comparatively short period that its chief director, Griffith, was unknown and unidentified to the multitude nevertheless the impression grew among exhibitors that somewhere in the Biograph organization was a man who stood out above his confreres in competing companies.

So here a man writes a story around the doings of human beings in a single city block. Actually the locale is restricted to an area nearer to three or four twenty-foot city lots. These human beings do much the same things done by their brothers and sisters in thousands of other spots all over the world—scarcely more or less. Yet with it Elmer Rice wins the Pulitzer prize. And why should not the award go to the person who can keep his people near to the soil—even though some of them inevitably must be soiled?

The tale is of absorbing interest throughout its entire length. At one time or another all of the thirty-four members of the stated cast are heard from, briefly or otherwise. Disregarding the implication contained in that statement the interest centers on a few, and from them never departs.

Principals among these are Sylvia Sidney as Rose, in whose home a skeleton has taken shape; William Collier, Jr., as Sam, a Jewish lad not overpugnacious by nature, abused by the bully of the block and in love with Rose; Estelle Taylor as Mrs. Maurrant, mother of Rose, tied to an uncongenial husband and secretly meeting Sankey, the milk collector, played by Russell Hopton.

One of the best performances of the production is that given by Beulah Bondi, as Ma Jones, the chief gossip of the block—which is a statement of major dimensions. She follows not the prescribed routine of overemphasis; rather she rests her work on restraint and deliberation, with a high degree of success. Matthew McHugh as Vincent, the grinning apelike pride of the Jones family, is practically perfect in his most repellent part.

David Landau as the father of Rose, the man who when he shoots down his wife and the milk collector contributes the tragedy to the story, is convincing in his bitterness toward life in general.

Sylvia Sidney is near her best as Rose, as near as we have had an opportunity to see her on the screen. Her really great part has not yet come to her—one where we may see her not always in drab or unkindly surroundings but one wherein she may have a chance to radiate gayety and be a part of a less unlovely atmosphere.

Willie Collier, Jr. does well in a difficult part. King Vidor directs.

## CALGARY STAMPEDE

WHEN Alvin Wyckoff took a truck over two thousand miles into Canada to record on film both sound and color he undertook a task never previously attempted. What he brought back will show the "Calgary Stampede" in all the glory of its many colors and the bedlam produced by leather-lunged ranchers out for a holiday.

The picture will have especial value wherever throughout the earth the English flag is flown—or for that matter wherever the spirit of the pioneer remains undimmed. Aside perhaps from the kilties' band and the detachment of Royal Northwest Mounted, the parade and following stampede well might have been held south of the international border.

The picture opens with a shot of Lake Louise and a panoramic view of Calgary, a bustling looking town with a host of good-sized buildings. Then follows the parade of many

divisions of pioneer citizenry—and the Indian is given full recognition. For a distance the sound truck precedes the three tribes of redmen arrayed in their choicest regalia.

In the arena there is perhaps the greatest display of bucking animals ever shown consecutively and simultaneously on the screen, nor did so many riders stay with the fierce beasts so frequently for the allotted qualifying eight seconds. They must be genuine champions to stay with their animals as they do.

The chuck wagon races are something new on the screen. For genuinely hazardous and exciting performances these will outclass the chariot races as we have seen them in modern days. For a while the sound truck was a part of the chuck wagon race, and quarters seemed a bit close.

There are several kinds of entertainment packed in these four reels of Multicolor, and what the younger representatives of picturegoers among others the world over are going to do to this subject is not hard to guess.

## LAKE OF THE OZARKS

PRIMARILY designed as an industrial subject, for exhibition before engineering and similar bodies, "The Lake of the Ozarks" has marked entertainment qualities for showing in regular motion picture theatres. Undoubtedly a measure of this last-named factor is due to the excellent quality of the color running through the picture, and also to the skill in marshaling entertainment values displayed by the director, Alvin Wyckoff, who simultaneously photographed the two reels in Multcolor.



*Alvin Wyckoff*

The picture is sponsored by the Union Electric Light and Power company of St. Louis and tells the story surrounding the just completed Bagnell power dam across the Osage river in the Ozark Mountains. Its builders aimed to construct something new from an engineering viewpoint in that the electric power would be developed within the structure, described as being large enough to conceal behind it a twelve-story building seven blocks long.

Water backing up behind the dam to a distance of 140 miles created the body of water from which the subject takes its title. Already the Federal government has taken over supervision of all navigation on the impounded waters. In the preparations for carrying out the project there were removed two county seats and two cemeteries, land being provided elsewhere in compensation.

The first reel of the picture is devoted to showing the gigantic nature of the works, with animated diagrams explaining how the water from the river is made to revolve the big generator wheels, of which there are now six and with room for two more.

The second part is given over to the wide variety of aquatic sports that have been developed following the creation of this immense body of water, with accompanying accommodations for guests. Fishing, swimming, duck hunting, motorboating and aquaplaning are among the sports demonstrated.

Some of the more intimate shots of the bathers as well as of the summer girls in their fragile frocks will excite wide interest in any company, and largely because of the quality of the photography.

Cooperating with Director Wyckoff were J. P. Eagan, president of the Union company, and the Industrial Film Producers, Inc., which made the picture for the Union. William Jolly of St. Louis assisted the director.

Witter T. Cook is responsible for the scenario and descriptive comment, James Gisondi the titles and animation and Edgar R. Carver the excellent musical direction.

The director took a chance of showing the picture for preview in a Hollywood theatre, the chance consisting in the well-known leaning of audiences in the community where pictures are made unmercifully to "razz" new subjects. His temerity was rewarded by generous applause at the close of the picture.

The St. Louis power company is planning a second subject, in which the aquatic sports and related subjects attending the creation of the lake will be exploited.

## "24 HOURS"

First cameraman, Ernest Haller; second cameramen, Don Keyes, Guy Bennett; assistants, George Bourne, Thomas Morris; stills, Earl Crowley.

THE needle draws a big curve in the social chart outlining the lives in Paramount's "24 Hours," in which an exceptionally good cast is headed by Clive Brook and Kay Francis. The production has an abundance of clothes and luxurious furnishings, the indicia of "society" as some are pleased to foster and others to absorb that shadowy something which is so much more impressive to the imagination than it proves to be in the reality.



*Ernest Haller.*

Then we have the reverse of the scale, a little of it, but enough to prove it is not all cakes and ale in the life of any family or community.

The story opens and rides on the unhappiness that follows a marriage in what is known as high life, where the woman seeks relief or diversion as well as attention from another man more or less in her own crowd and the husband starting with drink falls into the lap of a night club singer, an altogether charming creature, who has established an ability to earn her own living.

There is an underworld complication that branches from the entrance into the story of Tony, ex-convict husband of Rosie, the singer—a man who has dropped to the bottom of his own sub-scale and has worn out the patience of the wife who once loved but not any longer loves him. It is from this source that flow the three tragedies marking the course of the tale.

Louis Weitzenkorn rather faithfully has written the screen play from the novel by Louis Bromfield and the play by William C. Lengle and Lew Levenson. Marion Gering has directed with a sure touch.

Clive Brook plays a smileless Jim Towner, plays it in his accustomed way so that not a move fails to register. Kay Francis has a role made for her; that's the answer to that. Rosie Dugan is one of the big factors in the story, and she is so because Miriam Hopkins makes her so.

Regis Toomey is Tony, the murderer in one instance by design and the other by mistake. Lucille La Verne has her moments, and how she makes them count! There are other roles, too, well taken.

The picture is one of little if any mirth, but there is an abundance of tension.

## THE MAD PARADE

First cameraman, Charles Van Enger; second cameramen, Ernest Miller, Glenn Kershner; assistants, James Higgins, Dean Dailey, Harold Graham; stills, Oliver Sigurdson.

ILLUSTRATIVE of the lengths to which Paramount has gone in its effort to curb production, to sail away from the shelf used for the storage of pictures that are ahead of schedule, is its action in taking over "The Mad Parade," the subject made last spring by Herman M. Gumbin and M. H. Hoffman.



*Chas. Van Enger*

Here is a company with major studios in France and England and New York and California finding itself so close to the wind it goes to an independent company to secure product. The suggestion that the present is not so bad a time for independents would seem to be true—that is, if the independent is able to spend money and put forth a subject of sufficient magnitude to attract the attention of one of the national companies.

"The Mad Parade" is a novelty. It is a hen party in all that that good old New England epithet implies. Infrequently men's voices are heard, sometimes a part of a man's figure appears on the scene for a flash, but never do we see a masculine face. It is a woman's show, and that remark may be construed either from the vocabulary of the army or the theatre.

The story is by Gertrude Orr and Doris Maloy, with the screen play by Henry McCarthy and Frank R. Conklin. William Beaudine directed.

The tale touches the emotions in proportion as the picturegoer has been touched by the war, heavily or otherwise, or not at all. There are a number of moments that stir, of thrilling situations into which these women of the canteen are precipitated and of occasions when women the same as men fail to agree, even to quarrel over the other sex among other things.

In one of these latter instances the controversy is followed by tragedy, although stopping the wind of a person under the circumstances hardly qualifies as murder.

Of the nine women in the cast young and less young Evelyn Brent as the top sergeant of the outfit seems easily to have the fat part. Monica Dale sees life at the front through the eyes of the soldier who has come to live for the day; the double standard no longer is a part of her routine. It is a haunting characterization that should bring to its portrayer a great deal of attention from the masculine side and possibly some from the feminine.

Irene Rich has the part of the head of the outfit, the one who tries to maintain order among her flock. Lilyan Tashman has a sort of happy-go-lucky role which gives her abundant opportunity to steal moments, dramatic and mirthful. Louise Fazenda is herself, and Fritzi Ridgeway plays a pest to the hilt.

Singularly enough even though the subject is an all-woman show the suggestion is hazarded it will meet the approval of the men in many instances more audibly than it will their sisters.

## MERELY MARY ANN

First cameraman, John Seitz; second cameraman, Arthur Arling; assistants, Luis Molina, Bud Mautino; stills, Joe List.

WHEN you say that Fox's "Merely Mary Ann" is a beautiful and a tender thing you go far to describe what a production company has done with the play by Israel Zangwill following its adaptation by Jules Furthman and its direction by Henry King.



*John Seitz*

The treatment is idyllic for popular entertainment. In it we have a slavey, to be sure, with all the possibilities for drudgery exploited and sordidness magnified. We have a virago of a domineering housewife in Mrs. Leadbatter, with abundant opportunities to show her as inhuman—as invariably was done in other days and sometimes in these. But these characters as drawn are minimized, with resulting improvement in atmosphere, in wholesomeness and in entertainment.

It is one of those pictures, too, where a cameraman and an art director are given play, and what John Seitz and William Darling respectively have accomplished is a delight to the eye.

Janet Gaynor and Charles Farrell practically are the "whole thing" so far as the interest is concerned, the spotlight never leaving them. Seldom, too, do we see one without the other being present. The characters are carefully drawn, the boy in the beginning gruff and inconsiderate. Under the spell of the slavey, gentle and obedient usually, but growing in resolution as her affection waxes, the gruffness wanes.

The picture was seen at a Chinese matinee, one where the house was almost unanimously feminine—and no players could ask for an audience more responsive whether the situation be humorous or dramatic.

Beryl Mercer is the finely portrayed Mrs. Leadbatter and Lorna Balfour has the part of the daughter. J. M. Kerrigan is seen all too briefly as the first drayman and Arnold Lucy as the vicar. G. P. Huntley, Jr., as Peter also has the center of the stage for a few moments, to the advantage of himself and the production.

No one who still cherishes in any degree the days of his youth can afford to miss "Merely Mary Ann." Under its influence even the doddering cynic will unbend or possibly break.

It is one of the high-class subjects being released these days; and while in some small and exceedingly self-restricted circles it is anathema even to intimate that the average product really is of a high order, yet it is true that never in the history of the screen has it been any higher—in the view of one whose visibility may not be so high; the opinions of others not always entirely disinterested to the contrary notwithstanding.

One of the features of the complementary entertainment at the Chinese was the sequence of Mayor Jimmy Walker addressing the gathering of American Legion men in Paris. Basking in the rays of what he was pleased to describe as a "rainbow of glassware," the eloquent mayor drew comparisons as to conditions between France and America, not particularly to the advantage of his own country but certainly to the delight of a feminine house which in appearance seemed in no measure to be deficient in education, position or patriotism. The mayor easily is the big shot American of the news weekly screen, always entertaining and one of the best examples of a public man who can and does think on his feet.

In "Pearls and Devilfish," a single reel vocally described by Pete Smith, there is a rare shot of a sea bat harpooned by one of two men in a dory. The giant devilfish comes under the little boat, one fin on each side, using these alternately to wrap the boat in his terrifying grip. The implication is plain that if the big fellow decides to use both simultaneously and drop he will take the two men to a quick death. The picture is photographed by a closely accompanying boat.

Bing Crosby in "I Surrender, Dear," a two-reel comedy directed by Mack Sennett and photographed by Charles P. Boyle, made a lot of fun.

## THE STAR WITNESS

First cameraman, James Van Trees; second cameramen, Lou Jennings, Robert Robinson; assistants, Vernon Larson, Russell Simon; stills, Mac Julian.

PERHAPS for once Walter Huston shares the center of the picture with another player—which means that instead of there being one star there are two. The co-star of "The Star Witness" is Charles Chic Sale as Grampa Somerville, he of the old Grand Army hat and coat and he of the quaint speech and fiery patriotism—and hip flask. There may be an element of hokum in it for those cynical persons who construe any reference to national spirit as "waving the flag." But it will be an afterthought. While the Grand Army man is talking he is holding the center of the stage and the sentiments he is uttering are so forceful that few will escape their spell.



*James Van Trees*

Lucien Hubbard is entitled to the thanks of picturegoers for giving us a new version of the gangster theme—one that neither idealizes the thugs nor shows toward them any attitude other than uncompromising hostility. William Wellman directed.

Hubbard has written an engaging story, a tale of a family—father, mother, son and daughter in the late teens and the two little fellows—and the old grandfather not an entire stranger to the flask that cheers as well as inebriates.

Before proceeding any further with this tale let us say what should have been said in the opening: that "The Star Witness" really is a powerful play, one that strongly appeals to the emotions, one without a sweetheart in it and for that matter needs none. There are laughs, too, even if there be chokes instead of chuckles in some of them. In one of the laughs, which at Warners' Hollywood house swelled into a roar, it plainly was unexpected and therefore unaccounted for by the cutter, as the ensuing dialog for several seconds was completely drowned.

Huston as district attorney fulfilled every demand that his followers instinctively imposed upon him. There is no player in the history of the screen so far as this writer can call to mind who so consistently and unfailingly has made so many pictures without ringing up a flop; who in fact not only has done all this but in addition has with each picture scored a success.

There is a third player in this strong cast who will add prestige to

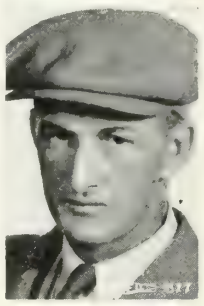
any dramatic production — Frances Starr. She makes much of a part which necessarily is abbreviated by reason of the play given to other characters—those interpreted by Dicky Moore, Edward J. Nugent, Grant Mitchell, Sally Blane and Ralph Ince, among others.

Bobby Jones in No. 9 of his Warner series, the one devoted to the driver, supplied one of the best features of the evening's show. There were some striking shots where from a distance of perhaps fifty yards he drove the ball straight at the camera. It made the man out front feel like ducking his head. The most spectacular of all the drives was a slow-motion shot with the camera from behind Jones following the ball in its flight. As the sphere climbed step by step and continued so to mount there came from all over the packed Hollywood house a hum of excited comment that grew into a small-sized roar. Whether they play it or at it surely there are a lot of persons interested in golf.

## POLITICS

First cameraman, Clyde DeVinna; second cameraman, Dick Wade; assistants, Harry Parkins, Cecil Wright; stills, James Manatt.

THERE'S an unusual interweaving of box office twists in M-G-M's "Politics," starring that equally unusual team of Marie Dressler and Polly Moran, the success of which has done more than any other single agency in recent years to prove that humans are not all done at the age of forty—the one-time widely exploited Osler to the contrary nevertheless.



*Clyde DeVinna*

In the first place hidden behind the comedy that frequently creeps to the surface is some real drama of the home and family and of the effort of womankind to protect and make more secure that same home and family—in other words the story has strong appeal for femininity.

Secondly to reach that vast number of persons of which the majority are youthful who so singularly display fondness for the underworld stuff the story contains a gangster phase. It is more or less subdued, speaking comparatively, but it is present.

Any screen showman will tell you if you will give him a tale that will attract the women and the young folks you may do what you will with the rest of the world at large.

Marie Dressler is a bit different here from the woman we usually see on the screen. That is not to say she is in any wise more human, for always she is just that above everything else. Instinctively she is "regular," which means inwardly as well as outwardly, and instinctively that fact penetrates the consciousness of the person out front.

If as a rule in her fun she is somewhat boisterous the exact opposite is true in more serious or pathetic moments. There she is restraint itself, and most effectively so. Perhaps in none of her screen work has she displayed more of the real quality of the artist than she gives us here.

The story is by Zelda Sears and Malcolm Stuart Boylan and the adaptation is by Wells Root. Robert E. Hopkins writes the dialogue. Charles F. Reisner is responsible for the excellent direction.

Polly Moran as Ivy is the youngish looking sidekick of Hattie and one of her chief supports for the mayoralty. Peter, husband of Ivy, is Rosco Ates. Peter is among the husbands who revolt at the absent treatment administered by the militant women determined to bring their menfolks to the ballot box in the proper frame of mind. While it cannot be said of Ates he never repeats himself it may be suggested he never repeats himself in exactly the same way or as the listener is sure he is going to repeat himself. Somehow he does not run true to the form or to the lines already drawn by the studious and anticipating follower. Herein lies the genius of Ates—and undoubtedly it is the explanation of why his stuff continues to amuse and does not tire.

In this matter of the revolt of the women and the boycotting of the husbands, in the disbarment of the latter from all rights and privileges and comforts assumed to accompany matrimony, the dialogue runs at times close to thin ice. It is doubtful, however, if the censorious female busybodies will be able to find what they classify as justification for sticking pins in it—not even where the bride of twenty-four hours timidly suggests she is afraid her husband will not like that boycotting plan.

Others in the cast are Karen Morley, William Bakewell, John Miljan, Joan Marsh, Tom McGuire, Kane Richmond and Mary Alden. All contribute to the making of a picture which not only has strength but constitutes excellent entertainment.

## SHARKS AND SWORDFISHES

SITTING in a projection room in the M-G-M studio the other afternoon George Thomas third saw himself on the screen as he battled with a 721-pound shark with not much of any bond between them other than a regular tuna tackle the main features of which were a 16-ounce tip and some No. 24 thread. It was a great scrap, the highlights of which were photographed by Raider Olsen.



*Raider Olsen*

The one-reel subject is the seventh which has been described by Pete Smith, the publicity chief who after nearly twenty years of exploiting other and frequently lesser persons suddenly landed on the screen with a bang. The capacity for entertaining description demonstrated in the initial efforts again is in evidence, although the plunging shark and the tugging and straining fisherman as well as sturdy Skipper George Farnsworth with his gaff at the close of the ceremonies so well tell their own story the unseen verbal participant frequently gives the performers the stage.

It was a stroke of fortune that permitted Cameraman Olsen to sit in on this battle with camera all set to register on film what proved to be the biggest fish ever hooked and killed with that kind of equipment.

The second half of the subject is devoted to the capture of a marlin swordfish, a spectacular bit of fishing in itself. From the picturesque side it is even of larger importance than capturing the shark. The swordfish makes all the surface fuss created by the former, adding to the excitement by leaping clear of the water, frequently a hundred or more times in the process of wearing down.

The picture will be enjoyed, whether it be shown near the ocean or a thousand miles in the interior.

## MY SIN

George Folsey, Jr., first cameraman; George Hinners, second cameraman; Charles Salerno and Bill Kelly, assistant cameramen.

HUMAN beings are strange creatures. Here was a reviewer who after seeing "The Royal Family" couldn't be convinced a man who would mangle Frederick to Fredric possibly could have enough sense to be a good actor, yet who after seeing the Eastern Paramount's "My Sin" was ready to admit that entirely apart from any matter of ordinary judgment March certainly is a good actor.



*George Folsey*

In Fred Jackson's tale adapted by Owen Davis and Adelaide Heilbron, Tallulah Bankhead has a story made to order for her—at least she does after George Abbott's directing hand has guided it.

"My Sin" is a fine picture. It is filled with contrasts. Where it opens in Panama in a night club and in boisterous surroundings it closes in summer in a flower strewn Connecticut garden backed by a typical New England homestead of white and green and in ideal rural atmosphere.

The shift in wholesomeness of locale is emblematic of the progress of the story and the social and moral status of the two principals the goings and comings of whom tightly hold the interest. While no man who has touched the bottom of the drunkard's pit can restore himself to the world of action without the bitterest of struggles we see in "My Sin" none of this. They are "off stage," so to speak.

So also it is with the regeneration of the woman, who following her ac-

quittal, through the help of the presumably hopeless drunkard lawyer, of killing the leach who had brought about her downfall appears to us as a restored and employed woman. All the sordid phases of the tale are disposed of early in the action.

The charge may be laid against the plot that it takes advantage perhaps too often of the long arm of coincidence. Life itself does that same thing, as those who observe well know. In life coincidence is bound more frequently to make itself manifest in business and social circles surrounding any particular industry.

The whole framework of the story is calculated to cause strong demands on the sympathies. Incidentally that framework is not just thrown together with casual material. Rather is it drawn to scale and carefully designed, with resulting effective craftsmanship.

Bankhead and March made a corking team in this production. Also they have some able help from Harry Davenport as the capitalist so impressed by the pleas of the down-and-out lawyer he gives him employment; Lily Cahill as the employer and friend of the young woman climbing back; Scott Kolk as the unsuccessful suitor for the aforesaid young woman's hand, and Anne Sutherland in the role of his stern principled mother.

When March says to Bankhead "I'll be seeing you," there is a momentary feeling something has slipped through — having in mind many months ago Ben Schulberg issued a note that hereafter the particular expression was out. It is quickly realized, however, that being a New York studio production there is no reason why one of the characters should not say "I'll be seeing you."

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### *BIP and ABC Both Report Healthy Financial Status*

THE British International Pictures, Ltd., and Associated British Cinemas, Ltd., the allied company, have issued their report and balance sheet. The directors of both companies recommend a dividend of 8 per cent.

Both balance sheets are stated to show the soundest balances with large sums to reserve. In the ABC accounts, after deductions, there is a balance of 235,655 pounds, to which is added 17,569 pounds brought forward from last year.

A sum of 90,000 pounds is to be transferred to general reserve and 21,000 pounds will be carried forward to next year's accounts. British International has transferred 20,000 pounds to depreciation reserve, 50,000 pounds to general reserve, and 15,000 pounds to investment reserve. General reserves of this company now reach 300,000 pounds.

A list of films to be released before March 31, 1932, is given as containing 35 pictures, as against 20 for the previous year.

### *Record Disturbing Noises for Court Action Evidence*

IN A RECENT report from Assistant American Trade Commissioner H. P. Van Blarcom, who is now acting in charge of the Melbourne office, he states that novel evidence, which may have far-reaching effect, is being tendered in a trial in Melbourne, in which a dairy company is being sued for damages because of loud noises which continually disturb the sleep of the plaintiff in the action.

Australian Sound Films was engaged by the plaintiff to record the disturbing noises, and the sound reproduction is to be shown as evidence when the case is tried. Some question arose with regard to sound distortion, and the fact that if the film was reproduced in a room the sound would be magnified. The judge is reported to have stated that he would hear the reproduction and form his own opinions.

In obtaining the record, a microphone was placed a few inches from the window sill of the plaintiff's bedroom and the record was taken, including the reproduction of an ordinary voice for purposes of comparison.

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Extra girl—How long is a scene?
Cameraman—What kind of a scene?
Extra girl—Oh, a long one.
Cameraman—How long?


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# Recording Sound in Pitching Seas

## How R.K.O.-Pathe Made Use of Midget Unit on Destroyers and Submarines in Registering Babel of Marine Conflict

By BILL RICE

DESTROYERS gliding through heaving seas at a speed of twenty-five knots . . . gray submarines slinking swiftly through lazy waves . . . no land within 30 miles . . . no sound stages within 150 miles. Yet on the pitching decks of those destroyers and submarines a talking picture unit worked recently with perfect confidence and success, filming action and dialogue for the RKO Pathe production "Suicide Fleet."

Talking pictures have stepped out since the waning days of 1928 when the film industry awoke to find the unwanted step-child, sound, a full fledged member of the family that could no longer be ignored.

It is necessary to follow the various stages in their development to realize just how far they have stepped out since the days of their stage-bound infancy.

Making of the first talking pictures was surrounded by a lot of hokus-pocus hokum. Producers, technicians, directors and players handled sound as though it were a stick of dynamite. Sound stages were guarded like a holy of holies. Only the elect could enter the sacred portals and they did so with solemn mien.

Inside the stages conversations were held in sepulchral tones. An awed silence, calculated to shake the nerves of the staunchest trouper, followed the magic words, "interlock." Outside the stages horns sounded, whistles blew and watchmen stood on the alert to defend or die.

The equipment inside the stages, while fundamentally the same as that used now, was as cumbersome as the attitude of the workers was stiff. Cameras were encased in huge, sound-proof booths about as mobile as the Woolworth building.

### Immobile Mikes

The sound recorder, better known as mixer, tried to follow the action and control volumes from a glass-walled monitor room high up on the side of the stages. Considerable ingenuity was exercised in placing the microphones, but once planted they remained fixed in position.

The players had to stay within their range and the limits of action were thus restricted greatly. In this atmosphere and with this sort of equipment pictures of the "Interference" era were made.

One of the first improvements was in the attitude of technicians, directors and players. Becoming somewhat familiar with sound and finding that it would not bite, they began to relax and act naturally on the stages. Whispered conversations became normal. Wisecracks and practical jokes made their appearance again. Sound stages became motion picture sets once more.

In the meantime public reaction against "photographed stage plays" became apparent. Film audiences wanted the action and background of variety to which they had been accustomed and showed signs of wearying of the talk novelty.

Then "In Old Arizona" came along to bring delight to the public and courage to alarmed producers. Sound had stepped out of its thick-walled stages.

Improvements began coming fast. Cameras emerged from their "dog house" booths, with sound-proof boxes covering their mechanism and smothering the click of operation. Sound trucks, elaborate recording laboratories on wheels, were designed and built for outdoor work. The microphone boom was evolved.

No longer did players have to follow the mike. It kept pace with them by means of the movable arm or boom, operated by a member of the sound crew, and natural motion came back on the screen. The improved, lighter cameras again were mounted on wheeled "dollies," elevators, cranes and other devices to give mobility. Motion picture photography once more became an art.

### Passing of Chamber

A year from the time "Lights of New York" dazzled the world with its all-talking novelty outdoor audible films had become fairly common, motion picture technique was coming back to the stages and the mysterious hokum had vanished. The screen workers had ceased to be afraid of their medium.

From the sound angle one of the improvements in stage technique came through the development of portable recording booths. From these booths the sound mixer can work with as clear and close a view of the action as that had by the director. Today the glass fronted monitor chambers on the sound stage walls are almost obsolete.

Subsequent improvements have brought a steady betterment in recording quality, elimination of ground noise and extension of photographic



*The rolling deck of the navy's largest submarine, the Argonaut, offers a practicable working base for giant parallel cameras and midget portable sound recording equipment during filming of RKO Pathe's "Suicide Fleet" Denzil Cutler, sound technician, is recording dialogue for RKO-Pathe's "Suicide Fleet", aboard the destroyer Dent, fifty miles from land, while the vessel travels at a speed of twenty-five knots. The midget outfit in the foreground is the latest word in portable recording units*

mobility. Both in and out of doors talking pictures are moving. The camera has come into its own again because sound has been able to keep pace with it.

To complete the conquest of the out-of-doors, light, compact equipment is necessary and remarkable strides have been made in perfecting such apparatus.

The filming of sea location action of "Suicide Fleet" affords an outstanding example of the progress made in this direction. The work was done from twenty to fifty miles at sea off the coast of San Diego. Many scenes were filmed aboard the square-rigged sailing vessels Indiana and Bohemia.

Other action was taken aboard maneuvering destroyers and submarines. Still other scenes were photographed and recorded from tugs and fast camera ships. Only light, compact equipment could do the work.

To handle the job without loss of time, two complete recording units were conveyed to the location. One was a regular outfit of the type used in the more compact sound trucks. The other was the last word in portable outfits, a midget, but complete, set of equipment weighing between 200 and 250 pounds exclusive of power supply.

### Placing the Units

The larger outfit was set up in a cabin amidships on the Indiana and was used exclusively for recording the scenes made aboard and immediately adjacent to that vessel. The midget unit was used on the destroyers, submarines and camera boats, being moved as easily and rapidly as the photographic equipment.

As the two systems never were used simultaneously they were motivated by the same generator, a small power unit that could be mounted on wheels and handled almost as easily as a baby carriage. For the scenes made aboard the Indiana and the Bohemia, the generator was driven by an extremely quiet gas engine kept on a barge alongside the vessels in such a position that what sound it made was not picked up by the microphones.

When working with the midget outfit aboard the destroyers and submarines the sound technicians hooked the generator to the ship's power supply. In case of emergency both the larger and smaller unit could have been powered by batteries.

Packed and ready for movement, the midget outfit was contained in nine small cases. One held the recorder. The others were the fader and amplifier, battery, accessories, microphone, tripod, film magazine, cable and punch board cases. The latter case contained the punches used in marking scene and "take" numbers on the film. The tripod was used for mounting the recorder, which resembled a camera when set up for action.

On an all-day cruise with a division of six destroyers the troupe met and overcame the supreme test of talking picture mobility. Throughout the day intimate action and dialogue was filmed aboard the U.S.S. Dent, flagship of the division. Bill Boyd, star of the picture, James Gleason, Robert Armstrong, Harry Bannister and other players were taken in action on the bridge, on the gun decks and in various parts of the vessel, while the portable recording equipment captured the dialogue in synchrony with the cameras.

### Whistling Wind Bad

Traveling at the high speed of twenty-five knots an hour, rolling and pitching as only destroyers can, the ships went through a complete series of battle maneuvers, climaxing them by dropping three depth charges. The only difficulty the sound recorders, Denzil Cutler and Harold Stine, experienced was with the wind.

At times they worked in a forty mile gale. They overcame this problem by placing a "wind gag" covered with six layers of silk over the microphone. This eliminated the noise of the wind without interfering with the reception of dialogue and necessary atmospheric sounds.

For most of the action the recorder and volume control panel was set up amidships on the main deck, although the position was shifted for some of the shots. No microphone boom was carried with the midget outfit, superstructure and various articles of ship's gear being used in its lieu.

On the narrow decks of the Argonaut, the world's largest submarine, and other destroyers, similar action scenes were photographed and recorded, the small portable outfit working in perfect synchrony.

At no time was any difficulty experienced, and the dialogue quality of these scenes is said to be as high as that of any recorded within studio sound stages.

Worth of the portable equipment was further demonstrated in the taking of climaxing battle scenes which resulted in one of the sailing clippers being sent to the bottom by submarine shell fire, although part of this action was recorded by the larger unit aboard the Indiana.

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The Goetz Theatre, Monroe, Wis., has installed the Erpi Audiphone for the hard-of-hearing.

*An unusual picture is that of a studio parallel, or camera tower, mounted on the deck of a submarine for filming a long shot. Notice the German eagle flying from the mast above the conning tower. The Argonaut, largest fighting submarine afloat, portrays a German U boat in the production*



# Rolling Through the South Seas

*Continued from Page 8*

When they wanted to turn around in the wind, the three or four natives standing on this piece would run over to the other side when the boat started to tip and hang on for dear life.

Very thrilling and beautiful, it was, as the natives, men and women, wore only paru and grass skirts. We both got some good shots set up in the stern of the boat. Then we landed and they put on more dances for us as well as feasting us. We got movies of the whole shindig, or hori hori, as called in native. We took the speedboat back to the ship and reloaded and brought flares for the dances that night.

The natives got a great kick out of the speedboat going through the water at 40 miles p.m. It was the first one they had ever seen, I guess. So back aboard at 1.30 A.M. tired out but glad I saw the shindig as we got some marvelous shots.

*Sunday, August 23*

Up at 7:30 A.M. putting film in the dissicator—using calcium chloride to dry the moisture out of the film, then put in dry black paper, canned and taped up. Then I put clear lacquer on the tape and put this in another can and soldered it tight to prevent sweating of the inner can.

It is a long drawn out process, but has to be done, as the moisture will spoil the photographed image and fade it away. The temperature of the salt water is 85 degrees here; good for swimming, but not for film, as the air is too humid and everything sweats and rusts, even I.

Up anchor at 10. While I was in the darkroom we arrived at Boro Boro, where Murneau made his record picture, "Tabu." There are rugged scenery and lofty cliffs. Coral reefs are all around the island except a 50-yard opening for the boats to pass through.

It was just a small village. I imagine the natives consider it big, being as it is made up of but one street with 40 to 50 huts on it. The shallow reefs are a rich green compared to the deep blue of the ocean all around the outside of it.

I have to use acetic acid and sulphite and alum-hypo bath to harden the negatives so that the emulsion won't get soft and run into the washing water. The wash bath is around 90 degrees all the time. So this fixing bath is the only one I can use to any great success. It produces a real hard negative that the warm water won't soften.

I am using a borax developer, tank development, and have had very good success so far with all the negatives. The temperature of the developer and hypo has to be the same as the water in which it is washed or nearly the same, as reticulation occurs on the negatives at any drastic change in temperature. Development time has to be shortened according to the temperature. I find four and a half to five minutes is about the normal development time at 80 degrees, using an eight minute borax developer.

Have been using mostly Super-Sensitive pan stock, Eastman and Dupont, as this gives a greater range of exposure for using filters—mostly 23A or 25 to bring the clouds out, but we never shoot much of anything with less than a G filter unless under heavy shrubbery, or dark weather. I still have preference to Dupont supersensitive pan. It gives better quality, I think.

Well, Dad, old sock, if you can make head or tail of this, send it over to the Union headquarters for the boys to read with my heartiest compliments and a big Hellow, Fellows!

*Monday, August 24*

We went ashore today and photographed more native dances; weather very poor, rainy and dark. This is the place where the picture "Tabu" was made. I say the "Tabu" leading man, a very fine specimen of a native. The dances were the best of all we've seen so far; wild and full of rhythm and wiggles.

I got hold of a good grass skirt, head-band and a poi-poi grinder made of stone; a very ancient piece, about 1000 years old, for the great sum of 80 cents.

While ashore we met Patsy Ruth Miller, Barry Norton, and a couple of others from San Francisco. We visited them a little while and had dinner there. They are down here on a vacation; they just got here at Boro Boro from Papeete, so they had the benefit of the dance staged for the Commodore and party.

*Tuesday, August 25*

Up at 6.30 into the launch and went around the reefs about five miles, where the natives were stone fishing. There were about 300 of them and they were formed in a semi-circle from one point to the shore to another point about half a mile away, arched out about 500 yards from shore. They had made a cocoanut palm net which they held in their hands.

It stretched along the bottom making a sort of a fence; then they would gradually start closing in and beating the water with stones tied to the end of a rope. All the fish ran before them and where the circle was getting smaller and smaller we could see all the fish there; then they gradually ran them up on shore or pushed or speared them if possible.

The commodore speared a species of an eel about 4 feet long; it was a very odd fish, and all the while we were grinding the cameras and shooting them our way, photographically speaking.

Al and I surely did work. But afterward we went in for a swim, and what a swim—calm and nice. We could see the big waves breaking on the reefs in long big rollers and white as cotton, but where we were was as calm as a lake.

*Thursday, August 27, at sea*

Up at 7.30 A.M. developed and printed all day long, trying to catch up, and succeeded in doing six dozen this A.M.

*Saturday, August 29*

We sighted Samoa at 9:30 A.M. Worked on packing film for shipping back to Hollywood, trimming prints and getting laundry ready to go ashore. Arrived at Fatina, Samoa, a little village about five miles from Pago Pago. The natives are around the boat trading. They don't want money, but want clothes instead.

*Sunday, August 30*

Up anchor at 7.30. Arrived at Apia, British Samoa, at noon. The town looks inviting. Very nice buildings, but not to be compared with the harbors of the South Seas in beauty.

This is the home of Robert Louis Stevenson. His old house up in the hills is now used by the governor general of the island.

The picture of myself was taken at Hivo Oa in the Marquesas Islands, when the third mate and myself went on an exploration trip. The camera and ourselves went into the big drink trying to land in a rough surf. It is a wonder the picture came out as good as it did.

*Tuesday, Sept. 2.*

Up anchor at 8 A.M. for Pago Pago in American Samoa, and headed into a very rough sea.

The native way of pronouncing Pago Pago, is with an ng in it, as Pango Pango.

It is the most beautiful harbor and practical of any of the South Seas. It gives perfect protection from the open sea.

Well, I better sign off and seal this, as it has to catch the next boat. Only one boat every three weeks.

### *The Cover Artist*



***James B. Shackelford***

*The Cover—Looking south across the Grand Canyon from the upper rim. In the distance twenty-six miles away is the south rim. The mesa on the upper left is six miles away. This particular canyon is tributary to the Colorado River. The bottom in the foreground is over a mile below.*

# Mescall Again Is Champion Golfer

(Continued from Page 19)

combatants that the conversation turned not on the progress of the game nor yet in expending pity on the bum shots of the players. Rather it was devoted to praising the distinguished qualities of their competitor's film.

Maybe it was the depression, or like Johnny Reb and the Yank getting together when they ran out of tobacco, but certainly they fought like brothers. Take a look at these scores:

| | Net. |
|---|---|
| Wes Smith | 72 |
| Perry Connor | 73 |
| Hally Moyse | 73.5 |
| Bud Courcier | 74 |
| George Gibson | 74 |
| Eddie Blackburn | 74.5 |

The chart was cleared by noon, at that time about 120 having driven off. There had been 174 entries, but things happened.

The afternoon was devoted to fraternizing. Robert Morton and Todd Le Clede at the head of the commissary had made ample arrangements to look after the care of the hungry ones. For courtesies extended they asked that thanks be given for them to the Hollywood Post, American Legion, and to Banet's Barbecue of Cahuenga Pass.

The committee in charge of the complete arrangements was headed as in preceding years by Jimmie Palmer, chairman, and Virgil E. Miller, secretary. William Foxall was chairman of the handicap committee. The other members of a committee that really was one of workers were Ira Morgan, John Mescall, Karl Struss, Ernest Depew, George Stevens, Wilfred Cline, Joe McDonald, Guy Wilky, Len Powers and Mike Walsh.

Speaking for the organization the committee extended its hearty thanks to companies and individuals that had contributed so markedly to the success of the third annual tournament. The prizes were distributed at the Eastman Theatre on the evening of Sept. 25.

## *Madan Theatres Orders Ten RCA Equipments for India*

BUSINESS in the motion picture theatres of India appears to be booming, if the constantly increasing number of installations of sound reproducing apparatus may be taken as a criterion.

Within the past week RCA Photophone has received orders for ten complete units of equipment from Madan Theatres, Ltd., and Alex Hague, authorized distributors for Photophone in Bombay, and to these most recent orders may be added seventy-four units which have been installed in theatres in various sections of India during the past eight months.

Madan Theatres, Ltd., has been producing sound pictures for the past six months, having purchased an RCA Photophone recording channel for that purpose at the time of Fram J. Madan's visit to New York last winter.

## *Union to Help Unemployed By Making Motion Picture*

THE Dacho organization, a union of German film employees, is to start the production of a picture in order to assist unemployed members. The plan, it is reported, has met with full approval of the industry.

Finances have been obtained from private sources. No interest in profits is to be permitted to the backer, and he will have to be satisfied with a plain 5 per cent on his capital. This, of course, is quite in keeping with Dacho principles.

Those participating in production, on the other hand, are to receive small wages for the covering of their immediate requirements and will divide among themselves 50 per cent of the profits.

The first film is to be directed by Henrik Galeen. Production is expected to start shortly.

## *Dr. Ives to Read Paper on Projecting Films in Relief*

WHAT is expected to be one of the most important motion picture engineering papers to be delivered in recent years will be read by Dr. Herbert E. Ives of Bell Telephone Laboratories at the fall meeting of the Motion Picture Engineers at Swampscott.

The title of Dr. Ives' paper will be "The Problems of Projecting Motion Pictures in Relief," and the paper is perhaps the first thoroughgoing effort, from a scientific standpoint, to outline the scientific principles involved in the projection of motion pictures in relief to obtain the effect of third dimension.

Due to the tremendous amount of work and money that have been spent in recent years to produce third dimension effect in motion pictures it is expected Dr. Ives' paper will be of unusual interest to the industry as a whole.

Dr. Ives is director of electro-optical research at Bell Telephone Laboratories, and is responsible for the coordination in television research and much of the television research has been done under his direction.



*When the shoutin' has died away Jimmie Palmer (left), chairman of the golf committee; Howard E. Hurd, business manager of Six-fifty-nine, and Jimmie Pike, "pro" at St. Andrews, gather at the river.*



*Here are three of the photographers who gave of their time and skill to record the doings of the golfers. Left to right they are Joe New, Oliver Sigurdson and Lindsay Thomson*

### *Britons Stiffen Film Quota As It Applies to America*

A MEMORANDUM on the quota act is being prepared by the Federation of British Industries and the Trades Union Council. A joint committee is studying the matter and establishing the text. The memorandum has already been adopted by the Trades Union Council and now awaits ratification by the Federation of British Industries.

Press reports will have it that the memorandum in question does not recommend any increase in the quota proportion, though the question of percentage may be raised later. It seems that various recommendations are made for strengthening the act, "especially as it applies to American films."

The proposals include recommendations designed to raise the quality of British pictures and prevent the production of cheap films made simply for quota footage.

When approved by the Federation of British Industries, the memorandum is to be presented to the government by a joint deputation.

### *Re engagement of Musicians Is Price of Tax Reduction*

In Latvia the municipal authorities of various cities have granted tax reductions for cinemas on the condition that exhibitors re-engage unemployed musicians.

The Latvian Exhibitors Association has therefore decided to show silent films whenever possible, since the exhibition of sound films, considering rates and the necessity for employing musicians, is too costly.

### *Information Wanted*

Will anyone having information regarding the whereabouts or the identity of Patsy Amato kindly communicate with the headquarters of International Photographer?

### *Camera Missing*

Earle Walker reports loss of Leica camera No. 46,182 about Sept. 15. The camera was in a tan case and had two extra magazines and a range finder. Any information leading to recovery will be appreciated.

**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,**

Of the International Photographer, published monthly at Los Angeles, California, for October 1, 1931.

State of California, County of Los Angeles–ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared George Blaisdell, who, having been duly sworn according to law, deposes and says that he is the Editor of the International Photographer, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and the business managers are: Publisher, International Photographers, Los Angeles, California; Editor, George Blaisdell, Los Angeles, California; Managing Editor, none; Business Manager, George Blaisdell, Los Angeles, California.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) International Photographers, Local 659, International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, 1605 North Cahuenga Ave., Hollywood, California; President, Alvin Wyckoff; First Vice-President, Roy H. Klaffki; Second Vice-President, to be elected October 11; Third Vice-President, Archie Stout; Treasurer and Financial Secretary, Ira B. Hoke; Recording Secretary, Arthur Reeves; Sergeant-at-Arms, Len Powers. The address of all the foregoing is at 1605 North Cahuenga Avenue, Hollywood, California.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

GEORGE BLAISDELL, Editor.

Sworn to and subscribed before me this 28th day of September, 1931.

(Seal) HOWARD E. HURD.

(My commission expires Dec. 14, 1932.)





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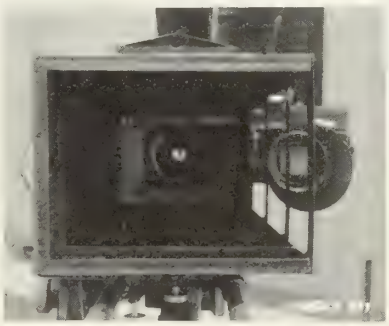

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THE Hollywood REPORTER

TODAY'S FILM NEWS TODAY

# WARNER-WE SUIT NEARER

## TRADEVIEWS
by W. R. Wilkerson

• HOLLYWOOD is the land of opportunity—IF YOU GET THE BREAKS.

Breaks mean everything in cinemaland. The best actor or actress, fine directors, the world's best writers go for naught unless they get the right break in the studios.

•

Several years ago, a long time in pictures, James Wong Howe was considered a very good cameraman. He was working with Paramount, did "Peter Pan" and other productions that required great camera work. Jimmie left Hollywood, went to China, made some pictures and went broke. Came back to Hollywood and called at every studio, looking for a job, only to be told "nothing today."

•

They even began to tell Jimmie to go out and get some experience—they were making talkies today—he was from the silent days. The thing began to work on him, made him think he must go out and get that experience, bu where? He did a quickie or two that could not stand the price of proper lightings, but his work stood out. Even with this "experience" the big studio gates were still closed.

•

One day Bill Howard saw Jimmie standing outside the Fox studio, needed a cameraman and put Jimmie to work. The picture was "Transatlantic" with the finest bit of photography seen in many a day. Now James Wong Howe is the talk of the industry. Every studio is trying to get him. Idle cameramen on the Fox lot watch him work by the hour. Howe got a BREAK.

•

There are plenty of Jimmy Howes around Hollywood as well as great star prospects, fine directors and writers with ideas that will make smash pictures, but how to introduce themselves to studio executives, how to get that hearing, how to get that BREAK is one of the things that continues to hold the industry back.

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*Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.*

*Affiliated with*

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*"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration."—Abraham Lincoln.*

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HOWARD E. HURD, *Publisher's Agent*

GEORGE BLAISDELL - - - - - - - - *Editor*
IRA HOKE - - - - - *Associate Editor*
ESSELLE PARICHY - - *Staff Correspondent*
LEWIS W. PHYSIOC, FRED WESTERBERG - *Technical Editors*
JOHN CORYDON HILL - - - - *Art Editor*

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The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the Entire Craft, covering a field that reaches from coast to coast across North America.

Printed in the U. S. A. at Hollywood, California.



*"Petite Marche" that teems with life at the cross roads. A Gonave Portrait. Natives travel the streams in crude dugouts in Haiti.*

# *Marine Sergeant Turns Adventurer*

## Faustin Wirkus Only White Ever Crowned King of Haitian Blacks by Popular Consent— Films Will Illustrate Lecture

**By ESSELLE PARICHY**

THE Island of La Gonave, sheltered in the bosom of the Haitian mainland, is as strange and remote in its customs and creed as the Guinea Coast from whence its inhabitants descended. Slumbering and brooding in a tropical lethargy, she holds her secrets deep in the seclusion of her jungled hills . . . . but there is a white man who has been admitted to the inner sanctum of her secret places . . . . a man who has dwelled on this isle of languorous days and soft mellow nights . . . . a man who has been friend, mentor and king to these primitive people.

When twelve thousand Haitian blacks like a "Blanc," "that's somethin'" . . . . when he can settle their disputes officially or unofficially, bring them peace and prosperity, that, too, is "somethin'."

Because he liked these primitive blacks, because these primitive blacks liked this "square-shootin' blanc" and because Fate saw fit to have him baptized Faustin, they crowned him "White King" of La Gonave in obeisance to Faustin Soulouque, one time Emperor of Haiti.

### The Story of Wirkus

Of such is the story of Faustin Wirkus, one time Sergeant United States Marines and Lieutenant Garde d' Haiti. His adventures as soldier and king of all the Congo Societies on the island of La Gonave is more colorful than fantastic imaginings could produce; more thrilling than fiction.

In the scrutiny of his first glance he seems to weigh you with Marine trained intenseness. Meeting Wirkus is like meeting good folks from home. The girdle of Fame has neither marred nor fed his ego. Out of the maelstrom of vagabond wanderlust the trail ended for him in a jungle paradise, a mud hut palace in a palm inclosed compound.

### Good Story Teller

Dwelling among these superstitious islanders Faustin Wirkus has garnered for himself thrilling and fantastic episodes. His understanding of these blacks in their native habitat, customs and rituals are a fact . . . . his narratives of Voodooism are legion . . . . and he has the art of telling a story well.

While in Miami, Florida, I had the pleasure of working with this famous character, who had the distinction of being the only white king of a black republic, and who is now preparing a picture in standard width film, to be cut to four reels and shown over a lecture tour of the United States.

With little or no professional knowledge of photography he has miraculously gathered and assembled material depicting the native life of

*From dugout to horseback the produce is transported to market. Haitian country roads are usually knee deep with mud. The fluffiness of Haitian skies is always a thing of beauty.*





*At the cockfight the white horse is supposed to bring the owner good luck. Haitian ceremonial drums. Haitian waterfront, where the natives barter for the day's supply of fish.*

his island domain in a remarkable and interesting manner.

Photographically his picture is 90 percent perfection in which he has caught composition, lighting of densely tropical exteriors, and human interest in marvelous effects; his sequence of thought is covered in every detail.

Especially amazing are the scenes of the goat-sacrificing-Voodoo ceremony in all its gruesome rites of Paganism combined with a distorted semblance of converted Catholicism.

"Tell me," I asked, as we took time out from the cutting room one day for a smoke, (Wirkus does not smoke, but I must have my thinking tablet ever and anon); "tell me more about the procession of Judas on Good Friday."

### When Devil Rides

"These primitive blacks of Haiti," he said, "are a suspicious lot. On Palm Sunday, a week before Easter every year, each family makes itself a dummy Judas, stuffed crudely as a child would create a rag doll. They are often of life-size proportions, frequently as tall as seven feet, filled with cocoanut fibre, banana leaves and dry grass.

"This dummy Judas is treated as a guest of the family, feted, feasted and kowtowed to from Monday until Good Friday, when the attitude of the family suddenly changes to one of hatred and Judas is taken out and publicly mutilated and finally burned in a ceremonial dirge that lasts for hours.

"It is the interlude between Good Friday and Easter Sunday that the natives consider Christ dead; therefore their sins will not be noted and recorded in the Book of Deeds. Hence this span of time is spent in the basest of revelry when the devil's iniquitous spirit rules the emotions."

"Sort of a Satan's holiday?" I inquired.

"Yes," he added, "most natives follow the path of least resistance and become saturated with an excess of Bacchanalian orgies in which raw rum, called Clairin, gears their thoughts to a pitched tempo that unshackles their warped primitive souls, and, gutted by the bewildering staccato of the drums, sable belles and gorillalike males dance in wild abandon, dances undeniably of African heritage."

### Jungle Magic

"Is it true," I asked, "when a witch doctor of the African cult marks you in Voodoo you die?"

"The maman-loi, or high priestess of Voodoo," he answered, "possesses many mysterious secrets inherited from old Guinea prophets. They stew several concoctions or potions successfully. We call it Jungle Magic down there, and I have seen it produce, among the natives, coma, slow death and madness. It is as unfathomable as the lure of the drums, but it seldom touches the blancs."

### Is Author, Too

"Are you superstitious?" I asked.

"Let's have lunch," was his only remark.

So ends an interview with a man who has lived deeply in the lives and mysteries of a race grounded in superstition.

What greater oracle of adventure than the graphic description of the four years spent on this Isle of the Caribbean as told in the book of Faustin Wirkus, "The White King of La Gonave"?

It is a voice hallooing and jogging forward toward faith in mankind. It is the story of a lone white man helping twelve thousand primitive people, regardless of creed or color, to help themselves.

To me his adventure is like an audible silhouette of the ebb and flow of human heartthrobs blending through the narcotized thunder of barbaric drums in a tropical night.

*In rural La Gonave. Primitive method of plying the streams in Haiti. Esselle Parichy with Faustin Wirkus, White King of La Gonave.*



# How a Card Breaks Down Barriers

## Gates 7000 Miles from Home Swing Wide When John Boyle Flashes Pasteboard on Adamant Doorman, Who Digs Up One, Too



*John W. Boyle*
Photo by Clarence S. Bull

HOW a certificate of membership in International Photographers broke down seemingly impenetrable barriers seven thousand miles from home is just a part of the interesting story brought back from the Scandinavian peninsula by John W. Boyle, who with Mrs. Boyle and Ray Fernstrom spent the summer in Sweden, Denmark and Finland making pictures in Multicolor and black and white.

It seems the cameraman was exceedingly anxious to make pictures in one of the largest and oldest amusement parks in Northern or any other part of Europe for that matter. The gateman spotted the camera and allied apparatus and like a gateman at a Hollywood studio assumed his hardest and toughest look. The functionary was not of course the chief executive of the great establishment, but so far as the embassy from Hollywood was concerned he well might have been. His word was law and he knew it. Cameras were out. That was that. Adamant was just a pale and ineffectual word in attempting to describe his bearing.

In an unperturbed and even cordial manner the Hollywood cameraman reached into his pocket for his card case. Unconcernedly running over the various souvenirs, taking pains that the gateman willy nilly should see just what he was uncovering, he tarried a moment over one certifying the bearer was a member in full standing of the International Photographers of Hollywood.

The gateman spied it, too. In a flash the frozen face melted. The gateman genially reached out his hand for it. Then he returned it. As he did so he reached into his own card case and with manifest pride withdrew a bit of pasteboard certifying he, too, was a member of the amusement workers' federation. There was indeed a common bond between them.

The gate was thrown open. The gateman even offered his own muscular physique in aiding the cameramen with their equipment.

### Fifteen Reels in Color

The Boyle party left Hollywood May 24, later sailing direct from New York to Gothenberg, Sweden, arriving there in time for the midsummer festivities on June 24.

The editor of this magazine saw on the screen two of the fifteen reels which will represent the summer's work of the Hollywood tourists. They were in excellent color and were of Denmark.

There were many scenes of Copenhagen, of the central streets and rural highways, of the canals and the bays, of the crowded vehicular traffic—with its amazing jam of bicycles—and the brilliant shots of trim yachts scudding through blue-green water.

Danish heroes historical and legendary have received full attention. There are shots in Odense, where was born Hans Christian Andersen, famed writer of fairy tales. Some of these are of the homes of the writer.

Then at Elsinore is shown the castle of Kronberg, the old pile where lived Hamlet son and father the memory of whom will live the world over for uncountable years to come because of the work of an Englishman who died more than three hundred years ago.

The accompanying illustrations show two views of the old pile. It was not possible to secure a photograph of the rampart which tradition identifies as the scene of the weird and creepy conversation between the ghostly father and the living son, but it is close to the wall that is touched by the moat.

Boyle carried with him a small amount of lighting equipment for use in interiors in an emergency. Like-



*Kronberg Castle at Elsinore. Behind the wall to the right of the moat tradition places the rampart on which appeared to Hamlet the ghost of his father the late King of Denmark. In distance is tower shown also in picture to right which is view as seen from the water. The castle is now a fort, sheltering a good sized garrison. Centre, cheese merchant in Copenhagen about to be dispossessed by reason of a street widening and in despair because of possible ruin through change of location appealed to government to permit business use of houseboat on canal, which request was granted. Ray Fernstrom in cap is shown behind merchant.*

wise there was a complete Max Factor make-up kit. Among the multifarious duties of Mrs. Boyle besides keeping of a log of the locations photographed—a most complete script, in fact, of inestimable value when it comes time to synchronize the pictures—was that of mistress of the make-up.

To her fell the work of supervising the preparation of the features of the more important of those who were to face the camera so that full photographic advantages might accrue.

### Tales of Andersen

That Denmark is a marvelously rich dairying country is demonstrated in the films brought back. One of the best illustrations of what this industry means to the nation was noted in Esbjerg, a community on the west coast that has been built up within the last decade by reason of its heavy trade in dairy products with the North of England. Steamers make the distance in twenty-four hours.

In Kjoge, a community containing many old streets and buildings, the traveler again is impressed by the pride of the Dane in Hans Christian Andersen (1805-75). In this town the poet and dramatist and writer of fairy tales spent many years of his life. Here one hears stories of how following the death of his father the child under the mother's influence lived apart from others of his age.

Another seemingly well authenticated tale is that Andersen was blocked in marrying the girl of his choice through the opposition of her parents and that upon the death of the still single man at the age of seventy a lock of hair believed to have been that of the oldtime sweetheart was found in his wallet.

In Kjoge pictures also were taken of what is reported to be the oldest dwelling in Denmark. This is the Smithy house, so called because at one time it was occupied by a blacksmith. It was built in 1669. Although now occupied it is owned by the government, which has taken adequate measures for its preservation. The structure is in a community of old streets and buildings.

One of the interesting features of the Danish film is the view of the Sea Rover's Church, situated on the edge of a cliff in Hajerup. The pictures show how through the erosion of the waves the earth and rocks under the choir were washed away, destroying that part of the building undermined. The structure was erected by a pirate in fulfillment of a promise that if he survived a certain storm he would build a church on a cliff.

In the Tivoli, well known recreation park in the centre of Copenhagen, shots were taken among others of the statue erected to a clown, the unusual feature being the face was sculptured in character as the patrons of Tivoli had known him for the fifty years in which he had entertained them. The resort has been in operation eighty-eight years and is patronized by the well-to-do. The quality of its restaurants is quoted as the reason of its being the meeting place of all Copenhagen.

### "Hollywood" Gets Attention

One of the problems encountered by Boyle was to keep his subjects in a natural mood and not to look at the camera. It was his experience, however, in city and on countryside, that every one tried to extend every cooperation and incidentally hospitality as well.

The imprint of Hollwood on the cases containing the camera equipment as a rule operated as an open sesame and never failed to attract attention and lively conversation.

The party was the recipient of added interest in that so far as known it was the first time color film had been exposed in Denmark.

There were handicaps in maintaining itinerary by reason of an abundance of rain. It was discovered that California has no monopoly in the expression "unusual," as frequently it was heard employed in apologetic fashion.

Nevertheless owing to the northern latitude it was found that in spite of the length of the shadows it was possible to photograph as late as 10 o'clock at night. Every effort was made, however, to make the best of all sunlight.

The Hollywoodians were impressed by the police rule in Copenhagen that a person driving an automobile must not smoke. No attempt was made to predict what might be the reaction of a Copenhagen cop should he look upon a young mother with an infant rocking about her lap and a cigarette nonchalantly hanging on her lower lip as she wound her way through Sunset Boulevard traffic at forty miles an hour.

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## *Auerbach Gains Headway in Commercial Production*

MANY interesting lines of activity into which a cameraman can divert his craft and knowledge due to the increasing opportunities opened up by the adoption of motion pictures by commercial enterprises for educational and selling campaigns have been uncovered by Irving J. Auerbach, steward of Golden Gate Wing, Local 659, San Francisco.

A successful presentation made for Wilson's Confectionery Corporation led to an all-talking and colored four-reel picture "Rest," sponsored by Simon Mattress Manufacturing Company. A four-reeler, "San Rafael Military Academy"; a series for Albers' Milling Company, filming of the Monterey Breakwater Project, the new Century Pacific Airlines and a feature entitled "Reno" illustrate the scope of subjects undertaken.

*Castle in Fredensborg of the late Danish King Christian IX, known as the grandfather of Europe, among his direct kin being at one time Queen Alexandra of England, the Empress of Russia, the King of Norway and the King of Greece. Street scene in Odense, birthplace of Hans Christian Andersen, famous writer of fairy tales. A square in Copenhagen, showing the clearly outlined mosaics in the street.*



# Coyotes Seek Food in Hollywood

## Coming Down from Hills at Night They Are Regarded as Police Dogs and Unfeared, Say Naturalist Allen Brothers



COYOTES have been seen at night on the streets of Hollywood without occasioning any alarm on the part of those who discovered them. The reason for the unconcern is simple enough to understand. The animals were assumed to be police dogs. Had they been recognized for what they were it would have been different—much.

The coyote is the one American animal that is outwitting man in the latter's assaults upon the creatures of the forest, declare the Allen brothers, William and George, naturalists and scientists at present engaged in producing the Clifton-Allen Wild Life Pictures.

Instead of decreasing like his fellows, the coyote is increasing in numbers, say the brothers, and is now entering Middle Western and Eastern states. Belonging to the canine family, he is the most adaptable of wild animals and is absolutely harmless, they insist.

"The coyote outstrips man in speed," said William in a chat recently, "and has keener eyesight and better sense of smell. His howl, which sounds so weird, is merely his means of communication and of passing information from one to the other. This shrill, high-pitched cry carries an unbelievable distance."

It was at this point the naturalist referred to his having seen the coyote at night in Hollywood and remarked he sometimes wondered the animal had not been domesticated in place of the dog.

"The dog must have had more difficulty in finding food, however," he went on, "and would follow man from place to place. He quickly learned that where man was camping food was to be found. The caveman noticed this trailing tendency, befriended the dog and found him a sturdy friend, protecting man when he thought trouble was about, and an excellent hunter as well."



*William H. Allen, naturalist, explorer and scientist*

*George E. Allen, also naturalist, holding in arms wild desert fox caught in box trap after his night barking had disturbed brothers—kept as a pet for ten days and released*

**Let Animals Be Themselves**

The two brothers are natives of California and have been followers of outdoor life from childhood. Before entering upon picturemaking they lectured in schools and colleges and universities on animals and primitive people. In their picture work it has been their aim to treat their subject from a different angle and simultaneously weave a story around them.

In dealing with animals as well as with humans it is the object of the brothers to seek them out in their own haunts and without interference on the part of the naturalists let the natives do as they usually do.

The Allens have done exploration work, among the sections visited being Lower California. Here on several occasions in remote spots in the Santa Clara desert. such as through and around the Black Warrior Lagoon, they have noted tremendously interesting flora and fauna, such as they believe can be found nowhere else in the world.

It was in this country the brothers for six months were shipwrecked and in that period found a lot of interesting things.

One of the striking characteristics of the brothers, of one as much as of the other, is their extreme quietness of manner, of low voice and moderate speech and general unexcitability. It must be this attribute or combination of them which gives them influence with the wild animals they seek to conquer.

"Of course," remarked the outdoor man, "what we are able to accomplish in winning wild animals was not done



*Picture writings in incrusted lime deposit found on ancient shore line of the American Dead Sea, the Salton. The Indians claim these writings as yet undeciphered by scientists were made by a white race long prior to the coming of the Indians. Photo by Allen brothers*



*Desert octolla or candlewood cactus, Arizona*

in a day. As naturalists we have studied life and nature as long as we can remember. We understand animals and love them.

"When making 'Comrades of the Desert,' after setting up camp we noticed a colony of ants near us. I watched the busy creatures running to and fro. I knew their fondness for sweets, so I selected a stewed prune, the skin of which is extremely tough, and placed it within an inch of a tiny hole through which the ants were emerging from their nest.

**Ants and the Prune**

"Immediately all of them swarmed over the prune because it was full of sugar and good food supply. Their sense of taste and smell told them that. After about twenty minutes they left the prune and apparently paid no attention to it. The next day we looked at the prune and found it had sunk into the ground about an eighth of an inch.

"The third day we looked for the prune and found it had sunk about half way into the ground. The ants were not about. The fourth day when we looked for the prune it had disappeared, and we thought some animal of the wild had eaten the prune.

"About a week later we were sitting near our camp one night smoking when George said 'I have a premonition that prune is still there. Let's go and see.' The following day we uncovered the spot where the prune had been and found it with all the meat eaten, only the pit left.

"Those ants proved to be engineers, in a sense. They excavated under the prune and knew the law of gravitation would bring it down under ground. There the process of fermentation broke the skin of the prune and opened the food supply to the ants. It is reasonable to believe that these ants or any other ants have never had a problem of this kind to solve in their 2,000,000 years of life on this planet, yet when confronted with this problem they knew how to solve it.

"Mice learn by trial and error. If they are placed in a cage and there is one door open they will bump up against the different sides of the wall time and time again, until they happen upon the door; then should they once find the door or opening they will go back to it.

"However, should that opening be closed and another space be opened they will not see the other space but will bump up against where the opening was several times before attempting to find another place. They will then begin over again until they find the open space, bumping against the wall over and over again."

**Facing Extinction**

Animals are being killed so rapidly it is the opinion of the naturalists that in a hundred years there will be no more. For instance, one fur house in St. Louis in 1927 purchased 200,000 coon skins, 150,000 fox skins, etc. Trappers in all parts of the world, from the Arctic to the Antarctic, from the desert to the plains, capture these gentle four-footed creatures with the cruelest device man has ever invented, the steel trap.



*A ring-tailed cat*

The conversation turned on queer pets.

"We were traveling along on our burros when we saw a lone cabin in a most desolated spot," said the naturalist reminiscently. "We came up and noticed, standing in the doorway, a hydrophobia skunk and a ring-tailed cat. Needless to say, we were both ready to turn about when we heard a man's voice call to us:

" 'They won't hurt you, they are as tame as dogs. Come over here and sit down.'

"The man proceded to tell us how seldom he sees humans and how welcome we were. The skunk immediately climbed up on my lap and looked me in the eyes. I sat perfectly still, as I know a quick movement is what



*This eighteen-inch sidewinder, according to the Allen brothers, is just concentrated poison. As it cannot stand the sun it travels at night, not straight ahead, but rather with the aid of horny plates under his belly walks sideways. In the centre is a hydrophobia skunk, who annoys prospectors by crawling inside their blankets and biting their host if so be he moves. Then again this brand of skunk shoots gas a distance of fifteen feet if it happen he himself is annoyed. He is an affectionate creature when trained.*

*On the right is a Gila monster only a foot long, shrunk from his prehistoric size of fifty feet. His poison is sure death to small animals and sometimes to humans. When he fights he turns upside down to bite, the poison running down his teeth. He hibernates, also, storing his food in his tail. Under skilled handling he may become a pet.*

### *Walls Don't Mean a Thing to Hollywood Cameramen*

A call for near-sighted electricians was issued by Dorothy Arzner, directing "Working Girls" for Paramount. In a walled-in set with everyone barred Miss Arzner directed Judith Wood, Dorothy Hall and twenty other girls in a boudoir scene. The cameramen were hidden behind a wall and near-sighted electricians given posts at the top of the setting.

frightens animals, and if one wants to befriend them he must be very cautious.

**Howdy, Says Mr. Skunk**

"The skunk climbed up to my shoulders, smelled around my ears, slipped off the back and on to the floor. The skunk is the friendliest of wild animals, and if properly understood and handled with kindness makes an inimitable household pet. He is twice the ratter and mouser that a cat is.

"Death comes to wild animals through movement, and one thing they are afraid of is a sudden movement. They must be approached slowly and guardedly. Never try to pet wild animals until after they have been befriended, for when they see a quick movement of the hand they do not know whether that hand is going to caress them or strike them, and the natural instinct for self-preservation is what makes them snap.

"While we were camping rats were bothering our food supply, so we put up a trap. The next morning we went out and saw a skunk caught so tightly in the trap he couldn't move. I came slowly toward him, very softly saying, 'I am not going to harm you, I am going to help you. Don't be afraid, I'm going to help you. Don't be afraid!' and thus talking in a low voice I slowly and very cautiously advanced.

"When I came to the trap I slipped my thumbs on either side of the trap and loosened the rods and the skunk squeezed himself out and ran on his way, without even saying Thank you.

**Bye Bye, Says Mr. Bear**

"Should the skunk and a huge grizzly bear meet, the bear would probably turn around and make a hasty retreat, while the skunk would advance toward him, aiming his gas gland at the bear. There is no animal that can beat a skunk and kill it except the coyote. The coyote when starved, as a last resort, will kill and eat a skunk.

"The Gila monster we found on this desert is no longer the monster he used to be, having shrunk from fifty feet to one foot, but monster he still is. He has the five-fingered claw which resembles very much the human hand, a diamond shaped head, and is prettily colored. Although not always fatal to man, the Gila monster is sure death to small animals and is not too kind to the birds."

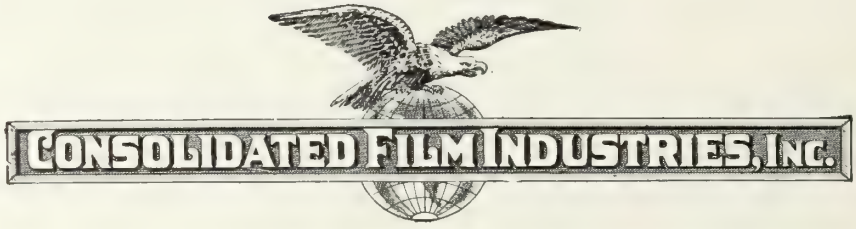
**Gila Has a Way, Too**

"The birds of the desert seek the most secluded places to hide their eggs. They place them in the barrel cactus, which is covered with a million needles. This, however, does not frustrate Gila. Short-sighted though he is, he measures distance and feels where things are with his tongue. When he fights an animal he turns upside down to bite, poison running down his teeth. With proper handling, however, even the Gila monster will be amiable and allow petting.

"Animals have characteristics and habits similar to our own. They travel certain trails every day and have certain territory on which they feed. Should other animals interfere with their food supply they protect their rights and put up a fight.

"There are mean, kind, generous, impulsive, deliberate, sneaking, cowardly and brave animals. It all depends upon the nature of the beast as it does with humans. It is merely a matter of giving our wild friends a chance to prove themselves, surely a small favor when compared with our demands.

"In 'Comrades of the Desert,' the first picture we photographed, one will notice that all the animals are photographed in the open, in their natural surroundings. In other words, the animals were at home and we merely unobtrusive callers."


***Through the simple process of initial contact and genuine co-operation from camera to screen this company is maintaining its long established policy of consolidating cordial relations with the men who photograph the great screen productions of the world***

**Hollywood New York Chicago**

# When the Waves Spill the 'Soup'

## Just One of Bob Bronner's Minor Troubles in the Alva's Darkroom When Old Boreas Is on the Job Down Under the World

**By BOB BRONNER**

*Member Photographic Department Vanderbilt Scientific Expedition, in letters to his father in Hollywood*

*Fiji Islands,*
*Monday, Sept. 7, 1931.*

HELLO, Dad: Well, we are still on the go as usual. The sea is very lumpy at present, the ship is rocking around quite a bit. I had to stop developing this morning as the "soup" threw itself all over the darkroom.

We had quite a nice time at Samoa; collected some souvenirs while there. We had a real native dinner; sat on the floor and ate tarro, and poi and fish from a banana leaf with our fingers.

We also had a few dinners at the Casino, an English place in Apia, consisting of papyas, game meat, Samoan apples, bananas, tea and nuts for two bob (6d.). [A "bob" is a "shilling," old Deah!—Pater.]

Al and I went around to a lot of native villages and shot pictures of the real native life. Will send you some as soon as I can print them.

**Nut Stuff**

*Wednesday, Sept. 9.*

We have crossed the international date line. It is Wednesday in Suva and Tuesday aboard ship; so therefore today is yesterday and tomorrow will be today. Then when it's Tuesday on ship it's Wednesday in Fiji. Yes we have plenty of bananas, but no Hollywood Boulevard.

New York daylight savings time isn't in it with us here. We go to bed Wednesday and wake up on a Tuesday. I think our good old Local 659 had better investigate this question of international loss of time, of the loss of a whole day. That would certainly be a puzzle to the pay accountants at the studios.

Go to work Wednesday, work right on through the twenty-four hours, and discover it's Tuesday, and instead of being paid we'd be docked for the day. Oh, you figure it out; I can't.

We hope to go ashore. We had quite a busy time here. We made the acquaintance of a very fine English chappie, if you please, and he took us to dinner at the best hotel on the Island. The weather has been very bad, so was unable to shoot many pictures. I will give you a more detailed description in my next letter.

From here we go to New Hebrides! (he brides, get that?). In America they are commonly known as "bridegrooms." Thence we go to New Caledonia, and then to Brisbane, Australia.

*Suva, Fiji Islands, Sept. 12.*

Suva is governed by the English, whereas Samoa was under New Zealand rule.

No, I haven't grown much seaweed on top of Old Baldy yet, but really the hair is beginning to sprout a little, due to salt air and wind, I guess. As for feeding the fish, Al and I haven't done anything like that yet. We are a couple of old salts by now, for by our swimming so much the salt is well soaked in.

The native Fijians are large, muscular men; a totally different race of people than the South Sea Islanders. Here they have real bushy hair that stands out on their heads like a big round cotton ball; they cut it to appear perfectly round. The native way of living is practically similar to the other races of the South Seas.

The English chappie I mentioned took us around to shoot pictures when the weather permitted. He used a large Buick by the way, and we drove out to native villages. Very picturesque. The past few nights we have been going to dinner at the Grand Pacific Hotel—a marvelous meal costing 6s. each.

Gosh, what a heck of a time we are having over this pounds, shillings, pence, half crowns, bobs, ha'pence, tha'pence, tup'pence, sixpence and such, but we fool them now by going to the banks for the exchange, and we get more change that way than we do from the shopkeepers in the exchange or short-change.

The Fijians usually stay in their villages, while the public servants and men-servants are Hindus, who as a general run here are well educated and speak very good English. Our driver called Al by the title of "Master." Al nearly slipped on some soapstone on a hill, and the driver turned to Al and said·

"Oh, Master, do be careful!"

Of course, as the Hindu understood English we couldn't speak out our own thoughts. The Hindus wait on tables dressed in long smocks with a turban wrapped around their heads. Looked like a long soiled piece of rag to me. Some of them wear a small round Toppen hat. They always stand by watching the tables, and spring forward at the slightest sign of need.

The Hindu women are all loaded down with cheap jewelry and wear all kinds of arm bracelets and leg bands, also round buttons pushed tight into the sides of their nose. The women wear long dresses and light flimsy veils over their heads and face. The uneducated Hindus in Suva I am told total about 60,000. They would be



*Prizes contended for at International Photographers golf tournament September 20 and members of the committee which managed the party. Left to right, Len Powers, Virgil Miller, John Mescall, champion; James R. Palmer, chairman, and Tod LeClede. Photographed in recreation room at headquarters.*

the "untouchables" were they in India.

*Sunday, Sept. 13. Maybe it's Saturday or Monday—I'll have to find out later.*

We are enroute to the opposite side of the Fiji Islands, to land at Latuna, and are traveling in a fairly calm sea. Gosh, but Al and I would like to stay here about two weeks on each of these Islands. Then we could get some wonderful pictures between rain storms as well as a better story to tell, but this is not OUR personal tour. We are both satisfied and happy, just the same.

Talk about exchanges and short-changes! I went to a bank here to exchange some money and found the rate was $4.46 to the pound. In other words for $5 I got £1 2s. 3d., whereas the stores give us but £1 for $5 and no more; and 4s. for $1. They know the value of the American money. So you see we gain quite a bit by going to a bank.

The prices here for wearing apparel are very reasonable compared to the States.

*Enroute to Lautaka*

Suva is on the Island of Viti Leru and is the capital of Fiji. It is a very clean town and the population as I already said is mostly Hindu. We are now on our way to the village of Lautaka, on the opposite side from Suva. I am sorry I can't send pictures of each place, but when in port I am kept pretty busy shooting pictures and can only develop them at sea, as we are too busy in each port. Then again it often happens the sea is too rough, and I can't fill the soup pot, for the rolling of the ship will splash it all over. In port we are always on the alert for good shots and don't want to miss any.

They have kava ceremonies here and dances mostly of the war kind, in which only men participate.

After we leave here I think we will go to the Islands of Bega—pronounced Benga—where the "fire-walkers" are. I hope we get to see them and secure some good shots.

Al and I made a trip into the interior of Suva and obtained some good pictures of the landscape as well as of twenty-five native women diving to the bottom of the river for clams. Some were up on the beach around a fire. Others were in the water with small baskets. They would dive to the bottom and fill their baskets with clams and come up to the top.

They were swimming naked. The ones at the fire had on a thin skirt, which they put on after they came out of the water.

From here we go to New Hebrides, New Caledonia, Brisbane, Sydney and Great Barrier Reef—a thousand miles along there.

Here in the Fiji Islands I find the English people are very hospitable and it is easy to make their acquaintance. Al and I made the acquaintance of another Englishman connected with Morris Hedstrom. This company seems to run the islands, as it is agent for all shipping as well as native needs. It has stores and trading posts in all the small outlying islands of the South Seas.

This Englishman put us in the way of some very interesting information and was of great service in helping us get good picture subjects, furnishing interpreters and native life ideas. We went to dinner with him several times.

(Just had to stop and shoot some color pictures of the reef as we entered the harbor. Had to go up on the bridge and shoot 75 feet of color.)

All the towns are inside on the island proper, but the entrance is between the reefs. In some places there is only 200 feet opening in the reefs for vessels to enter. We entered a few moments ago, while we were grinding out that 75 feet of beautiful scenes. We are going up to Lautaka, about five miles up the coast, traveling between the mainland and the reefs outside. It is all very colorful; the reflection in the water also is beautiful and gives that also a colorful effect.

All is calm, but we can see the waves pounding on the reefs outside about a quarter of a mile off the port side. The reefs are mostly coral and are of a very light green in comparison to the deep blue of the ocean.

I just found out it's Sunday here and Saturday where you are. But I'll begin to think it's the first of April if they keep kidding about it much more, but when we get ashore I'll make it my business to find out *what* day it is.

The customs inspector at Suva came aboard and politely lined us up on the after deck and had a doctor give us the onceover. We also had to give up all our souvenirs from Samoa, grass skirts and such to be taken ashore and fumigated, as they are taking extreme precautions to avoid the rhinocerous beetle from coming into the country, as this bug would cause devastation of the cocoanut crop of the whole island if allowed to become too numerous.

I have been collecting a few more souvenirs for myself; some shell necklaces and war clubs and two small miniature canoes (outriggers). For most of these I gave an old shirt or an undershirt or a tie. "Changee for changee," they would shout at us from their canoes. The natives in the small villages have no need for money; in fact, they won't accept it. (Oh, if they would only do that in Hollywood what a grand and glorious feeling!)

All they want is a few pieces of wearing apparel which they wear until it falls off. Some wear coats that are in absolute rags, torn up the back, with the sleeves gone but for the lining.

It was funny when I traded an old shirt for a grass skirt and a piece of tapa cloth to a big fat native. He was twice my size. He put the shirt on and it gave us a big laugh to see the shirt sleeves only coming to his elbows.

He was so large across the chest he couldn't button it, but he was determined to get that shirt buttoned; he expanded his chest as though it would stretch the cloth.

Bang! went a rip up the back. That seemed to satisfy him. He then buttoned up the shirt, grinned at us, and seemed greatly pleased with both the shirt and himself. He was so tall he couldn't tuck the shirttails inside the old torn rag pants he had on, but that made no difference to him; he simply left the tails outside.

The English here are a very sociable group. One of them gave us letters of introduction and descriptive articles about the New Hebrides (that last word does get me!) and New Caledonia and the Solomon Islands, but we may be compelled to avoid those islands, as we have been informed they are at present full of malaria and are fever-ridden; but anyhow, if we can't go ashore, we can get an eyeful and perhaps some good subjects for the cameras and stills from the outside.

In closing I will say I am gaining a knowledge of the world in general, an education in itself that no one can take away from me. And especially so, of photographic knowledge of the difficulties and experiences of photography in tropical countries by experimenting with various chemical mixtures along my own ideas, for the purpose of retaining on the negatives the subjects shot, due to the tropical conditions of the weather, heat, moisture and so on, and its detrimental effect on the negatives (stills and motion pictures).

It all has been the best school of instruction possible to attain anywhere, "The school of (forced) experience"; forced to save and preserve that which already has been shot and cannot be taken over again, and thus far I have been blessed with success in my experiments along that line.

Please give from Al and me to all the boys of Local 659 a big Hullo Fellows.

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### *British Electrical Company Enters 16MM. Talker Field*

THE British Thomson-Houston company will turn out a reproducing set for 16mm. film, which was demonstrated at the Radio Exhibition recently. "A machine has been designed and is in use for reducing full-sized film to 16 mm., also reducing the sound track in the process," stated an official of the company.

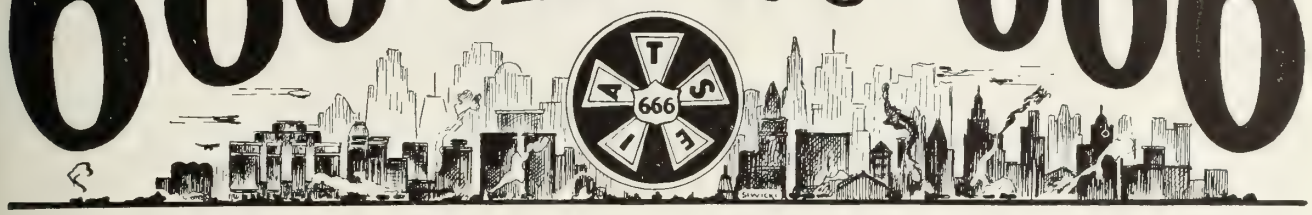
"Printing is done from a 35mm. negative straight on to the miniature positives. We have designed the set for use in schools, by travelers and in the home. It weighs only 60 pounds, so that it is really portable. The dimensions are 8 by 18 by 24 inches. The price has not yet been fixed, but it will be well under £300."

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### *German Talkers Increasing*

A German talking picture company has been established under the name of "Deuton," Deutsche Tonfilm Production G.m.b.H. It is expected this company will produce three or four pictures for the next season. Some prominent director is sought to take charge of production.

# 666 CHICAGO 666




## By-Bye, Truck

WELL, I'm sittin here in a high-class limited train, St. Louis bound, and another World Series ball game. Wunst more newsreel equipment can be hoisted on a good old fashion train and a guy kin leave the old truck in the garage instead of pushin it over lousy old slippery roads, worryin if the soundman is gonna put in the ditch with this here way he chauffers with his mind on resister coils and such like instead of accelerators and stop and listen signs.

Right now my noise ketcher sits back in the observation car dishin out nasal noise. I just woke him up to tell him he wuz sittin in the ladies lounge, but watahel, you know these sound birds they gotta get their money's worth and try everythin, and anyhow I guess the cushions are softer back in the ladies department. When a sound man gets down to his favorite sport, sleepin, nothins too good.

SIX-SIXTY-SIX

## Prevision

Tomorrow brings another world series and a lot of grief for a bunch of travel-weary six-six-sixers. There'll be the sound guys tryin to sell Connie Mack on "just a few words for the talkie reels," and Connie'll just shake his head while Norm Alley makes it silent with that Eymo of his.

Eddie Morrison will be yellin to Gleason, his sound engineer, to pull harder on that rope hoistin the equipment up to the roof.

There'll be Red Felbinger braggin how he got Jimmie Foxx's home run last year with the twelve inch, "Jest filled the screen with Foxx all around the plate."

There'll be ole Roy Anderson at the gate chiselin a pass from one of the boys so's he can bring in a friend.

There'll be Jack Barnett atop the roof loadin a couple magazines in a changin bag at the last minute cussin the hot weather with a few beads of sweat slidin down to the end of his noze and ticklin him there.

You'll again see Les Silverman mindin the empty pop bottles for fear some other cranker might push it over the edge and lay out some fan what's put up good dough for a high-class box seat but no overhead protection.

But where is the old-timer birds what used to pop up for the big game? Charlie Chapman, luggin up his old Pathe box, worryin if the pilot gets the ship down to St. Louis in time to fly him back to Chi to special the stuff; also if Alley has got a faster ship maybe.

Where is Bob Hollahan singin the blues about what a lousy business he picked to make a livin in? Where is Bull Phillips with the old Universal and the half a dozen magazines loaded with short ends he chiseled from Charlie David?

What's become of Billie Andlauer, who got buck fever when a home run was hit and who could call every player by his front name—in other words, what's become of the good old days when World Series was World Series?

SIX-SIXTY-SIX

## Lap Dissolve Here

Well, this old typewriter ain't got a lap dissolve on it—so I guess I gotta write it out and say this is now a week later than the foregoing literature.

I come back from the Series to find the latest issue of The International Photographer here and they got a pix of Charlie David makin believe he's teein off the first ball in the west coast golfers tourney. Har! Har! What I'd like to see is a slow motion of ole Charlie trying to hit that pill. You kin tell Charlie ain't a golfer right away when you look at the get up he is wearin—he's got his Sunday suit on. Also you kin tell that the whole pitcher is a frame up, that somebody called David on the phone the night before and tole him he wuz elected to do the honors because Charlie is all shaved up pretty and got his hair combed.

And pipe that crease in Chuck's pants. Well, it's a swell pitcher all right, allright, but whyin ell didn't you get your shoes shined also, Charlie? Another thing, Mr. President, guess we'll have to get all the members up to the next meetin to get a play by play description of your great game of west coast golf—which I understand you played the whole turney at the nineteenth hole in the locker room and won by sinkin more "shots" than any other bird out there.

I understan after your eighteenth "shot" or so your arithmetic had you stymied so you jest quit countin, and after winnin this tourney all your own a lot of cheerin cameramen carried you off your victorious hole but not on their shoulders.

SIX-SIXTY-SIX

## Real Convention

Say, these here American Legion birds know how to put on a real convention. When I got to Detroit on that one and walked in the lobby I at first thought that maybe it wuz a cameraman's convention.

Those birds got the right idea on how to make whoopee, only its tuff for workin guys like us what has to sleep in the same hotel with em. All us six-six-six tripod jugglers had our hands full coverin that one, but seein as how the Legion was votin wet we didn't complain.

George Hoover wuz busy shootin the official Legion film in sound showin how the Legionnaire can strut in fancy formations, and it looked like George wuz gonna have to drag out flares to get the tail end of the parade. It lasted seven hours.

Eddie Morrison and his sound collector Gleason were on the job bright and early the mornin the Legion voted wet, as Eddie didn't want to miss the fun then.

Buck Buchanan drove along the line of march on the parade makin swell movin shots of the different bands. Tony Caputo parked his truck right in front of a jam of spectators who had waited for hours to see the Big Parade, and so Tony got plenty of sound—only the wrong kind.

Well, all in all, if cameramen ever hold a convention I guess this here Legion convention wuz a good example of what ours would be like; only I think the Legionnaires kin march better than we would.

SIX-SIXTY-SIX

## When a Ship Goes Up

The new Akron, the Navy's big dirigible, went up on its first flight the other day and the gang dusted off a couple of K2 filters and some pan stock. The flight wuz a huge success and for the great American public who wuzn't there to see it Alley, Buchanan and Neal Sullivan got some swell views to show em how it looked from the ground, and Montemuro, Barnett and Lippert went upstairs to get an air slant on the bag. The highlights, tho, of the Akron

## In Focus—In Spots!

### By Fred Felbinger and The Sassiety Reporter

trial flight are: Montemuro goin gaga over the telegraph damsel in the Mayflower—and the T.D. going likewise over Monty—tis said the postman is kept busy carryin high fired epistles back and forth now between the two.

Another one Al Mingalone proved he was inventively inclined when he tried to build a darkroom out of the closet at the hotel. After changin two magazines Al found out he wuz locked in and no rescue squad in sight. Also Al's supply of CO2 wuz runnin a bit short. So down came the door, hinges and all. The experiment was a huge success, financially—for the hotel, said door costing Al $18.75.

SIX-SIXTY-SIX

### *And Should Help Be Needed*

A rumor has just hit over my way that the worthy President is out lookin for a site for a little hallowe'en party for the boys of 666 who like things like that so I gotta stop this right now and go over and see David and see if maybe there is something to it and if maybe I better help so I kin get in on the ground floor. See you after hallowe'en.


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### *And Pleased We Are to Receive the Kind Words*

Editor International Photographer:

IT PLEASES me to write and say: The stories and pictures published in your magazine are very interesting, telling of the travels and experiences of various cameramen from Hollywood.

It appears your union local is represented at the present time in almost every part of the world—Alaska and the Seven Seas to the smallest Island in the Pacific as well as the largest countries.

The story in your October issue by Mr. Bob Bronner, in letters to his father in Hollywood, and also in a previous issue by Mr. Al Gilks, made very interesting reading by reason of them being printed like a diary from day to dav, and I hope you will continue to print more of them, for they seem so natural without color, like newspapers do, and like myself many I am sure are looking forward for the next part of his diary story, of where they have been and their experiences.

I think the motion picture industry and especially yourselves should feel very proud and congratulate Mr. William K. Vanderbilt, when the boat returns, on the long reach Mr. Vanderbilt made from New York to Hollywood in selecting two of your ablest members to do such important work required of them, in a trip of that kind around the world.

J. T. WILSON.

Culver City, Calif., Oct. 14.

### *German Picture Theatres Seeking Reduced Taxation*

THE Spitzen organization of Germany, in a recent resolution, emphasized the important part played by the motion picture in the recreation and entertainment of the masses and the particular importance of this task during the coming winter.

It was further pointed out that in spite of the fact the industry endeavored to prove its desire to satisfy the cultural aspirations of the people, as is proved by the quality of current productions, many municipalities nevertheless make motion picture theatres pay a tax of from 12 to 15 per cent.

On the other hand the scale of taxation has been lowered for theatres and music halls. The Spio, therefore, expressed the hope the entertainment tax would be reduced in the immediate future.

### *All Turkish Picture*

"The Beggar of Stambul" (Le Mendiant de Stamboul) is being produced in the Tobis studios at Epinay, near Paris. This film is being turned out as a Turkish "talker" with an all Turkish cast and a Turkish director named Etagrul Mouschain Bey.

Inasmuch as the possibility of getting back the negative cost of this film is definitely improbable it is assumed the Turkish Government will help the producers out with a subsidy for "educational purposes."

# *THE KEY MAN'S CHANCE . . .*

WITH the production of *gray-backed Super-sensitive* Panchromatic Negative, Eastman makes possible startling improvements in *photographic quality,* and completes a new set of film standards in the motion picture industry. Now, especially, everyone from actor to audience is the gainer by this Eastman achievement. The camera man . . . the *key* man . . . has an unique opportunity to reach new heights of beauty in his art, and to give the public the benefit of the greatest advance since the introduction of sound pictures. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*

Panchromatic Negative, *Type 2*

# Dirt and Scratches

CONDUCTED BY IRA HOKE

***In Photographic Terms***

Tom—What has become of the girl whose skin you love to touch?

Jack—Oh, she has been supplanted by the actress whose skin has to be retouched.

—: :—

***Gold Digger***

Assistant—You look sweet enough to eat.

Chorus Girl—I do eat. Where shall we go?

—: :—

***Diplomatic***

First Chorus Girl—Jack says he thinks I'm the nicest girl in Hollywood. Do you think I should let him call.

Second Chorus Girl—No dearie. Let him keep thinking so.

—: :—

***Overtime***

Efficiency Man—Say, does that assistant sleep in the darkroom at night?

Cameraman (after waiting indefinitely for a new magazine) — No. Only in the daytime.

—: :—

***Kitty, Kitty***

We just heard about Mrs. MacTavish who lives out in Boyle Heights. They say she is so tight that she feeds her cat salted peanuts so he will drink water instead of milk.

—: :—

***Safe***

Worried Assistant — Something is preying on my mind.

Bored Cameraman — Don't worry. It'll die of starvation.

—: :—

***Union Rules Neglected***

Actress—You married me for my money.

Ex Propertyman (her husband)—Well, I've earned it.

—: :—

***The Poor Little Thing***

Juicer—The leading woman just told that publicity man her face was her fortune.

Cameraman—Gosh, I don't see how she can pay her room rent.

—: :—

***Resentment***

Harold Gates—It's no wonder these "mikes" do not operate properly when one considers the naughty names the sound men call them.

—: :—

***Next Week at 2 o'Clock***

A few days ago Harry Abrams of the camera department at United Artists phoned Milton Cohen, famous First National "call staller." When Milton answered the conversation was something like this:

Harry—Zat you, Milton?

Milton—Yes. What do you say, Harry?

Harry—Call me next Friday!

***The New Order***

The tragedian of yesteryear who trod the boards with no other thought than a portrayal of the precise lines of the Immortal Bard has been replaced by that modern old gentleman who strolls down Hollywood Boulevard with other things in mind. Witnesseth the following chatter:

News Reporter—What is the finest thing you've done while you have been in Hollywood.

Veteran Actor—Well, last November I made a swell batch of beer.

—: :—

***Efficiency Plus***

Cameraman (over telephone) — Police station? This is Bill Smith concerning that camera lens which I reported stolen yesterday. Cancel all investigation, I found it in my darkroom.

Officer (at police station)—You're too late, doc, we've already caught the thief.

—: :—

***Not a Chance***

Director—There's one thing I don't like about that actor, Larry DeSlick. His English is bad.

Producer — That's nothing. His Scotch is terrible.

—: :—

***Hollywood Finance***

Cameraman—I need advice. I want to build a home that will cost $5000, and I have only $2000. What do you think I should do?

Business Agent—Marry a girl with $3000.

—: :—

***Hollywood Meal Ticket***

First Actor—Just got a letter from home.

Second Actor—Let's begin it with a round of ham and eggs.

—: :—

***Just Like An Actor***

Director—Well, is this dog able to take direction?

Animal Trainer—I should say he is. When I say to him "Are you coming or not?" he either does or he doesn't.

—: :—

***Something New?***

Eddie Garvin, mathematical wizard, announces that he has invented a gadget for photographing through brick or cement walls. He has named the novel device a "window."

—: :—

***How High Is Up?***

Mickey Whalen—Why do you use that blue pencil so much, George?

Editor Blaisdell—Well, to make a long story short I use it to make long stories short.

—: : –

***Two Guesses***

Jimmie—I see by the papers that "Toughie Jones," the bootlegger, was arrested.

Billie—Zat so? Wonder what for?

***Martial Martyrs***

Extra Girl—Why do they call those Indians "braves"?

Cameraman—That's easy, Mabel. Just go over to the next set and look at their squaws.

—: :—

***Old Stuff***

Cameraman—Yes, sister, I'm a cameraman and a gentleman.

Chorus Girl—Say, you don't look like twins to me.

—: :—

***Pointed Query***

First Cowboy—What puzzles me is why God ever invented cactus.

Second Cowboy—Yeah, that is a sticker.

—: :—

***Old Adage***

Assistants who load super-sensitive film should not live in glass dark rooms.

—: :—

***Never Can Tell***

Several cameramen went north on a deer hunt last month. Upon their return the following story leaked out. Seems the boys were coming back to camp one evening when Bill ran up, breathless, and inquired:

"Fellows, are all the boys back yet?"

"Yes," he was assured.

"All six of you?" persisted Bill.

"Yep, all six."

"And you're all safe," said Bill with a sigh of relief.

"All safe," was the answer.

"Gosh," said Bill, "I must have shot a deer."

—: :—

***Modern Problem***

Nowadays we suppose the girls have to worry about their long skirts becoming baggy at the knees.

—: :—

***Quite Neighborly***

Cameraman—Does that assistant in the dark-room next door borrow much equipment from you?

His Helper—I should say so, Boss. Why I feel more at home in his darkroom than in my own.

—: :—

***We Often Wonder***

Electrician—I'm a self-made man.

Propertymaster—Well, why in the world did you give yourself such a funny face?

—: :—

***And How***

Terry—Is that new cameraman a foreigner?

Jerry—Yes. He's from New York.

—: :—

***Tense***

First 659 Golfer—How do you address the ball?

Second 659er—Before or after?

First Duf—Whadda ya mean, before or after?

Second Duf—Before I hit at it, or after I lose it.

# Cream o' th' Stills



*The Seven Sisters*
*Redwood Forest*
*Northern California*

*Our little night of songs and tears,*
*Of hopes and fears,*
*Must seem as naught*
*To trees that have withstood*
*The onslaught*
*Of a thousand years.*

*Photo by Joe New*
*Verse by*
*Berenice M. Conner*

# Cream o' th' Stills



*Oliver Sigurdson drops down to Long Beach, thirty miles from Hollywood, and photographs the channel at sunset*



*Bob Bronner on his way west tarries in Old Panama City and photographs the ruins of the cathedral*

# Cream o' th' Stills



*An example of solitude as well as of giant cactus photographed by James Manatt near Castle Hot Springs, Arizona*



*Striking photograph of the Colorado Boulevard Viaduct over the Arroyo Seco in Pasadena contributed by Gaston Longet*

# Cream o' th' Stills



*Alex P. Kahle contributes this tropical scene from one of Honolulu's famous gardens*



THOMAS ALVA EDISON, who passed away in October at his New Jersey home, although vitally concerned in the beginning of motion pictures, never in the last two decades publicly came closely in contact with the industry or the men who composed it. There was an exception to the rule in February, 1924, on his seventy-seventh birthday when he was guest of honor at a luncheon in the Ritz in New York.

The diners sat down at 12:45. It was 4:45 when they arose from the tables. It had been a remarkable afternoon in the way of talks by famous men and the showing of a few old-time pictures, like "The Great Train Robbery."

With one exception no one took notes of the afternoon—almost unanimously it was agreed everything was too interesting. It happened the editor of this magazine, then editor of Exhibitors Trade Review, wrote a story of two thousand words, some of it verbatim, sending a carbon to Mr. Edison's secretary.

Mr. Meadowcroft responded, expressing the inventor's thanks, saying that up to the time of its reading the guest of honor had had no knowledge of the many expressions of admiration and affection uttered about him.

The photograph shown was taken in Florida but a couple of months before the luncheon—December 27, 1923, by Paul H. Allen. With Mr. Edison is Anton Lang, who for years portrayed the Christus in the Oberammergau Passion Play.

# Kershner Photographs Grand Falls

## Cameraman of MacMillan Expedition from Air Makes First Film of Labrador's Tumbling Northwest River

THERE was an abundance of adventure with accompanying hazard in Glenn Kershner's summer. Fourteen weeks of it were spent in Newfoundland, Labrador and Baffinland photographing in Multicolor the high spots and the bad spots on such rare occasions as rain and fog and wind permitted.

The peak of Donald R. MacMillan's 1931 expedition to the north was reached when the commander and the cameraman, under the skilled and steady hand of Pilot Charles Rocheville, flew over the Grand Falls of Labrador. It was the first time motion pictures ever have been made of this major wonder of nature, which it is estimated never has been seen by more than a dozen white men.

The expedition resulted in the return to Hollywood of more than 25,000 feet of negative, exposed in dozens of ports of call in Nova Scotia, the western coast of Newfoundland, through the Strait of Belle Isle, along the entire coast of Labrador from Cape St. Lewis to Cape Chidley, then crossing Hudson Strait to Resolution Island and Frobisher and Cyrus W. Field Bays.

The cameraman and Pilot Rocheville left Long Beach June 22, flying to Wiscasset, Me., by way of Detroit and Boston. They returned home Sept. 29, landing at Glendale after a rough trip across country which included an unexpected and rather unpleasant landing in a Missouri storm which incidentally treated other planes less mildly.

The cameraman brought home a mass of souvenirs of the countries visited, many of them presents from friends made in the brief visits at these small places. Perhaps the size of the ports better may be understood when it is pointed out that in the 120,000 square miles of the province of Labrador there live but approximately 4000 persons. When each inhabitant has thirty square miles to himself or in that proportion the somewhat frayed expression about "wide open spaces" takes on real significance.

### Photographs Native Life

The cameraman recorded in most intimate fashion the life of the natives, with their diversions as well as their labors. Especially did he get "under the skin" of the younger Eskimos. With his guitar and mouth-harp his one-man duets entertained and charmed the littler ones and their elders as well along 1500 miles of arid and frigid coast line.

The schooner Bowdoin, headquarters of MacMillan, carried as usual its supply of motion pictures, and these were shown to natives and the few white men along shore.

Many photographs were taken of walrus, seal and bird life. The commander honored his cameraman by bestowing the name of Kershner Mountain on a peak near his own base situated twenty-five miles from Nain, Labrador. The cameraman in turn named, photographed and recorded a bay in Baffinland near the President's Seat for his elder son, Tom Kershner.

"At 1 a.m. we were awakened by the whistle blasts of the steamer Kyle coming into Rigolett in a fog," writes Kershner in his diary under the date of September 2, the day of the trip to the falls.

"The Bowdoin answered with its horn, and soon we saw the lights and then heard the boat's anchor go tumbling down. Right away everything was hustle and bustle, for the Kyle would sail at daylight. In the harbor were some boys from the States, a doctor's boat, the Grenfell boat Marenville with a bent shaft and broken stuffing box—later towed down the bay for repair.

### Sidewalks In Labrador

"At daylight we went at it loading my equipment into the plane and gassing up to the limit. After some difficulty, on account of the weight, we finally got under way for Hamilton's Inlet. We passed over little homes and here and there a graveyard away out on a high point. We saw small lakes by the dozen.

"At 9 o'clock, after an hour in the air, we came to a little riverlike inlet and Charlie put his plane over and after examining the channel settled



*Grand Falls of Labrador. Photographed by Glenn R. Kershner*

down at 9:10 at Northwest River, a beautiful place.

"The red and white buildings of the Hudson Bay Company and the neat buildings of the Grenfell mission, with fences, sidewalks and all in orderly fashion, made the prettiest place in Labrador. As we taxied up to the wharf dozens of persons, all well dressed, were there to help us.

"We loaded a barrel of gas from the sixty-eight barrels in the company's reserve. After visiting the mission I went to the Hudson Bay store to get some deer sinew for sewing and get a map of the river country. When I looked in at the plane I found Mac wanted to go. That was terrible—because the ladies were preparing lunch for us. I guess, though, we were making pictures and not eating this day. As I had missed breakfast I might as well let dinner go also.

"We started the motor at 10:30 and we were heavy this time. Charlie rocked her while Mac and I jumped up a little to take off our weight. As Mac said the North Devil is after us. We had had bad weather all summer, and now a few big clouds were coming toward us.

"On leaving Northwest River we followed the Inlet some twenty miles before coming to the Northwest River mouth. Then we turned to our right and followed the stream.

"It is possible that had we known the real thrills that awaited us we would not have been so anxious to follow that path of dark boiling water. At 10:55 we passed over Muskrat Falls. At 11:00 we were right up under the clouds with a ceiling of 2900 feet and rain all around us.

"There were many miles yet to go and we had gone too far to turn back, so we had to take the chance we might run out of the storm.

"At 11:07 clouds were skimming past us. We could look down 2900 feet on a lot of trees with big leaves seemingly, possibly birch. At 11:25 we were over heavy timber and many lakes all too small to permit a landing for our pontoons because we couldn't get out of them. Now it is raining again and Charlie has to open his little windows.

**Rain and More Rain**

"At 11:40 we have reached a gorge that must be a thousand feet deep. Altitude is 2400. Rain has stopped or we have gone through it, I guess. Air speed is 115, compass reads 340 degrees, magnetic 35 degrees, so we are flying 305 degrees and air is getting very bumpy.

"We are out of the canyon at 11:45. The river takes a very sharp turn to left. At 11:50 there are all sizes of little falls on both sides. The mist is very thick. Parts of the sky ahead of us are clear, which puts us in better spirits. We may get sunlight yet.

"At 11:52 the rain is all over us again. Elevation is 1900 feet, 100 air speed. At 11:55 we are over a big lake or at least the river is wider and not so fast. It is very dark and so bumpy it's a crime. The waves on the water are running the same way we are. Elevation 2000, air speed 105. This means air speed, but not the speed of the plane. Some times when Mac and I are bouncing around or trying not to sit on each other's laps and doing acrobatics we may be going very slowly or very fast.

"At 12 o'clock noon our course is true west. The timber is very heavy and tall. A river of good size comes in on our left, I judge a half mile wide. At 12:10 to our right are long, sloping valleys, and the tops look like fire has burned off great areas of timber, because there are thousands of tall, dead trees. Altitude is 2100, air speed 100.

"There's a lot of more new timber and thousands of small lakes, but in such funny shapes, like sausages laid side by side, each major lake composed of several little ones. Then all around the lakes is this caribou moss, very light and beautiful.

"At 12:23 elevation is 2400, with air speed 110, and as we are only about 800 over the trees we can now see the mist from the falls dead ahead of us. We can't see so well because it is so dark and the plane wobbles so. The air is terrible. Charlie is having a hell of a time to keep the ship from jumping and falling. Mac and I are wondering what he is doing up there in front.

**Thousand-Foot Hole**

"At 12:25 we circled over the falls. The first time around we could see it would be impossible to get pictures at all angles from the ground, because the object is buried below the surface. We saw the lake some five miles away which we could land on and walk back, but Charlie had no intentions of getting down there and being unable to get up.

"You could see the river enter a long rapids somewhere under five miles in length as it came to the falls, gradually sloping more and more. Then it made a 45 degree fall for a half mile and went tumbling down into a great hole over a thousand feet below the crest.

"Directly at right angles with the falls was a whirlpool, from which the water went away for miles in a mad turmoil of boiling white. Out of this came a column of white mist that rose to the clouds. The falls are not in any way to be compared to Niagara, either in volume or width, but possibly are much higher.

"We circled three times and let the camera run. It was so stormy and bumpy we hardly wanted to move in that cramped up space. So I could get a couple of maps of the country I practically stood on Mac's back to do it. I would not advise any one to get foolish and walk in from the coast to see the falls. As for me I'll be glad when we get out, for it will take us two hours of hard wind bucking.

"We made our circles at an altitude of 2600 feet down to 2100. In heading back there is only one way to write, and that is by holding my pen so tight to the paper. The heavy stub is almost bending.

"MacMillan and Charlie and I are the first to make motion pictures of these falls.

"At 1 p.m. in a heavy rain that pounded with the effect of lead shot we had lunch. We split a bar of chocolate. I want to mention all the time we were over the falls and shooting we had the window out, yet not a drop of water came in.

**Bobbing and Bucking**

"At 1:10 p.m. we are at 1600 feet elevation making 115 air speed. It is raining hard. We dropped to 1200 feet to get under the edge of a ridge and get the uplifting current to help us, for we are bobbing up and down like a bucking broncho. At times the plane is crabbing so hard I know Rocheville has his right foot on the rudder jammed as far as he can, and believe he is getting a workout.

"We are now back where the river comes in on our right side outbound. At 1:25 we are out of the rain into thick white haze. Guess it is snow because it is streaked and not like fog. Elevation 1800, air speed 110.

"At 2 p.m. we are all shut in again with rain and clouds and are back up to 2000 feet. We just caught a glimpse of a lake to our right. Mac has broke his De Vry and we mend it with adhesive tape. We tried cutting up a film can with a hunting knife and a set of 45 diagonal pliers, but with no success. The tape made it work all right.

"At 2:15 we are back in a lower and wider valley and we are now taking longer breaths. At 2:30 we are over Muskrat Falls again. Big logs are bobbing around down there, but they are like little slivers. At 2:45 we circled and photographed Northwest River. The gang is all down there to meet us—much surprised that we returned.

"As we put in gas the ladies prepare us some sandwiches of crackers and cheese and a pitcher of real cow's milk. It surely tasted good—the first milk since we left Rockland last June."

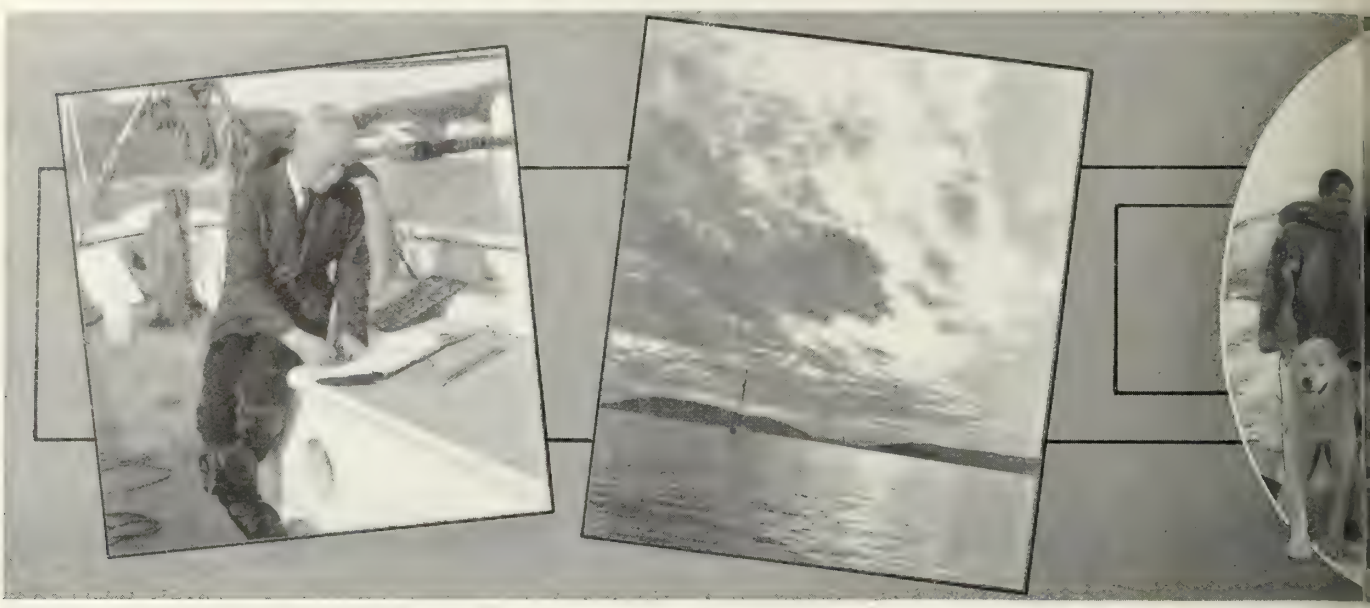
The expedition of 1931 showed in striking fashion the inestimable value of the airplane in exploration work. As one example the trip to the Grand Falls covered an air distance of 440 miles round trip from the coast. The last expedition on ground to the falls is reported to have occupied seven months in the trip in and back owing to the rough terrain and the many detours of great length necessary.

The plane made the journey in extremely rough and bumpy weather and circled the falls three times and was back on the coast in 4 hours and 40 minutes.

On the return from Battle Harbor to Rockland the Bowdoin was nine days on the passage. The commander and Pilot Rocheville made the distance in eight and a half hours.

From Los Angeles the plane and pilot traveled 10,000 miles before returning. Cameraman Kershner was aboard during 7000 miles of this total.

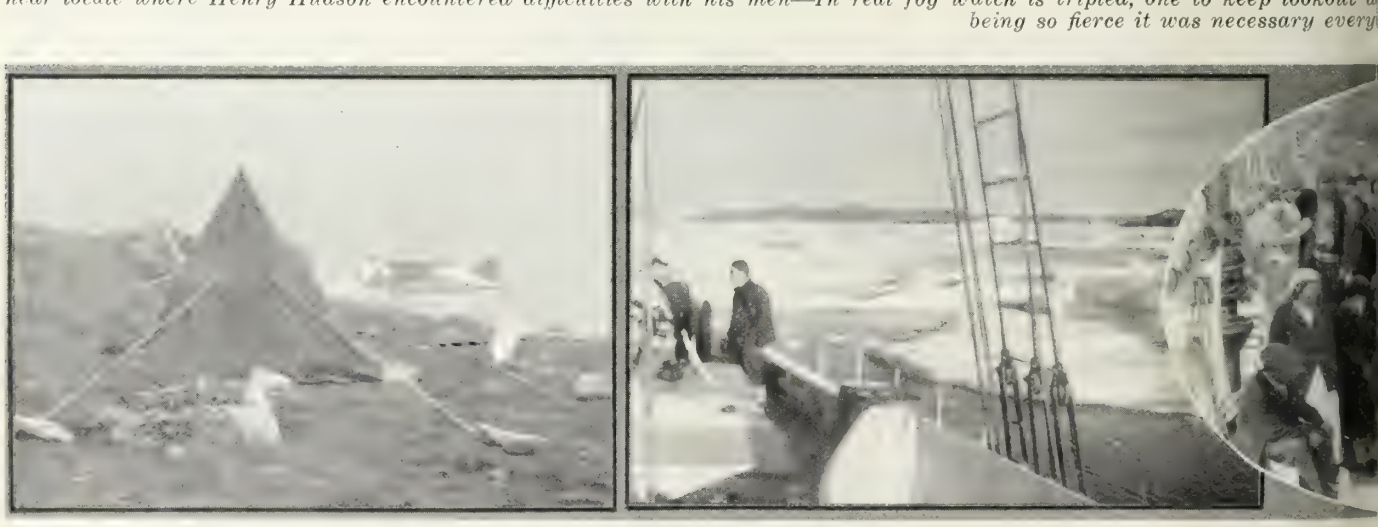
The MacMillan party maintained its usual record of returning without casualty. The members ascribe this uniform result to the commander's years of experience—he has been going into the north since he accompanied Peary on his polar trip in 1908-9—and his exceeding thoroughness in preparation.



*Sir Wilfred Grenfell, famous Englishman who for over forty years as missionary and surgeon has ministered to people o Baffinland—Ramah, with Dr. Forbes expedition of Boston, piloted by Commander Mc*



*Muggfords, Labrador, peak 3800 feet high, with streak of fog 1000 feet over water—Commander MacMillan among his fr near locale where Henry Hudson encountered difficulties with his men—In real fog watch is tripled, one to keep lookout a being so fierce it was necessary every*



*Plane forced down by snow, rain, fog and wind, and when gale increased to seventy miles an hour party used all rocks to be with guitar and mouthharp both afloat and ashore entertained Eskimos of all ages—How the women tan all leather by bi tupek at Bre*




*Sunset over Cape Chidley, northern point of Labrador—Glenn Kershner and Bart, assistant and driver of dog team, in ugh dangerous island waters—Receding tongues of Grennell Glacier in Baffinland*



*imo little ones—Photographed at 11:30 at night—Icebergs between Resolution and Savage Islands, north of Hudson Strait, oort and one to starboard—Headland near northern point of Newfoundland where for two days boat was sheltered, storm dragging anchor and move inshore*



*er to keep tent and plane with them—Among loose ice floes at Savage Islands, near Hudson Strait—How the cameraman h their teeth, with result that women lose their teeth early in life—The cameraman photographs a family in front of their Baffinland*

# Canavan Is Guest of Photographers

## International President Entertained by Board of Executives of 659 During His Visit in West Following Convention

AS guest of International Photographers of the west coast, William F. Canavan, president of International Alliance of Theatrical Stage Employes, was given a testimonial dinner at the Uplifters' Club in Santa Monica Canyon on the evening of October 28. Acting as representing hosts for the organization were the members of the executive board and the advisory committee.

The international president is in Hollywood on his way home to New York from the recent American Federation of Labor convention in Vancouver. Accompanying him here is Floyd M. Billingsley, seventh vice president of the international organization and having jurisdiction on the west coast. The vice president was a fellow-guest with his chief.

Before the dinner there was a foregathering of the guests of honor and the arrangements committee at the home of Charles Rosher and later in the evening some of the party dropped in at the home of Arthur Edeson.

The two men named were actively responsible for the excellent "preparedness" preceding the function and for its conduct. President Alvin Wyckoff, acting as toastmaster, later in the evening on behalf of their fellow-members thanked Messrs. Rosher and Edeson.



*William F. Canavan*
*International President I. A. T. S. E.*

The after-dinner talks under the guidance of the master of ceremonies took on an international nature, among the speakers being five more or less recently returned from distant points. The toastmaster suggested that the cameraman even more than is understood by the public goes far afield in the course of his work, often into hazardous spots.

Among the travelers heard from were Lewis W. Physioc, who spoke of Java specifically and the Orient generally; Glenn R. Kershner, for fourteen weeks this past summer the photographic member afloat and in the air of the MacMillan expedition to Labrador and Baffinland; John W. Boyle, just returned from a photographic journey to Scandinavia up under the arctic circle; Charles Stumar, not so long ago photographing in Europe as a member of a German picture company, and First Vice President Roy H. Klaffki, just home from the northern outposts of Alaska.

Others who talked besides the chief guest of honor, who at the suggestion of one of the speakers agreed to waive the previous understanding he would not be expected to make any remarks, were John Arnold, Arthur Edeson, Oliver T. Marsh, Hal Mohr, Tony Gaudio, Virgil E. Miller and the editor of International Photographer.

As was to be expected under the circumstances, the discussions, for such in a measure they turned out to be, were of an intimate nature and decidedly frank. This was true of remarks uttered by the international president, who spoke not only from the viewpoint of one in his high position with resulting contacts and consequent impressions and versed in theatrical lore as well, but also from that of the background of the head of a family all the members of which are picturegoers.

Hal Mohr, with skill and with the same detached and good humored attitude as that displayed by Mr. Canavan, spoke for the men who make the screen productions, declaring picturegoers in the metropolis of New York and in the smaller theatres throughout the world do not always see on the screen the full quality of what west coast producers put on the film. He spoke not only for the cameramen but also for the producers, all of whom he insisted sought the best talent they could find.

Mr. Mohr set forth how in his belief the photography on the screen today is superior to that of any preceding period, but pointed out that due to the demands of the times, the effort to follow strange gods in camera mechanics, burdens were placed on cameramen much heavier than in silent days.

He insisted the product flowing from the cameraman's negative was entitled to the same careful treatment and consideration as he had lavished on the foundation, that the craze for economics under eastern financial mandate should not be permitted to result in "chiseling" at points beyond the control of the western producer.

President Canavan spoke at length and on a variety of subjects, a majority more or less general in nature. He discussed economics as he hears that rather large subject talked over in the east, but declared it his conviction in spite of all the economists may say that if and when the man in the street has a fistful of money and a will to spend there will be good times.

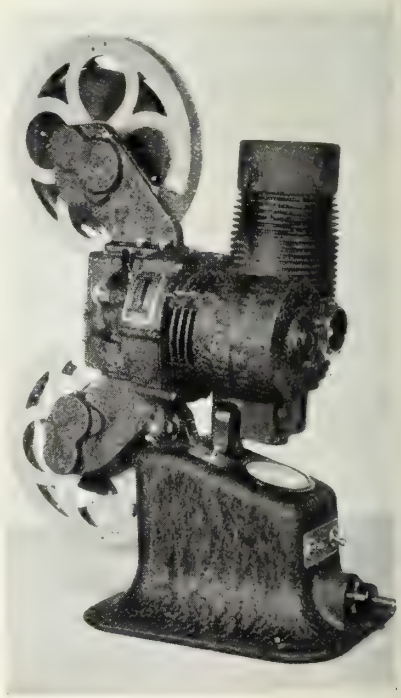
And when he has not that fistful of money times will be bad.

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### *Now You May See Picture While Waiting Your Train*

TOURISTS entering or leaving Boston's rehabilitated South Station, which has been converted into one of the most modern railway terminals in the country, will have an opportunity to enjoy sound motion pictures as soon as installation is completed in its elaborately designed new theatre.

The Terminal Theatre Company has leased the house and RCA Photophone reproducing equipment is being installed.



*Bell and Howell's Filmo Model J Projector*

# Exhibition in Germany at Low Ebb

## Economic Depression Results in Lessening Attendance and Showmen Are Badly Hit— "Parasitical" Producers Fading

THE film business in Germany is at low ebb, and cinemas there are having a more difficult time than elsewhere in Europe, except possibly Italy, reports Trade Commissioner George R. Canty, Paris. This condition is due chiefly to the economic depression which tended to lower cinema attendance during the past eighteen months. As a consequence thousands of exhibitors, it is claimed by leaders in the trade, are on the verge of bankruptcy. They are unable to meet their commitments and distributors thus find themselves operating an unsound business, with a resultant painful reaction on production.

Unless unforeseen cinema credits appear in Germany before the new year arrives the German industry will have been purged of most of the "parasites" which hitherto have greatly hindered the normal growth of the local industry. Prior to the sound film era mushroom companies with one or two features each to their credit accounted for a very large percentage of the total output. This survival of the fittest, in face of present demoraliizing economic conditions, should restrict the German industry to five companies with an estimated production output of 10 or more features each during the next season; two adequate cinema circuits controlling some 220 cinemas, and about five competent distributors, as follows: Ufa, 25 features; Sudfilm, 15; D.L.S., 15; Emelka, 10. and Terra. 10.

Aafa, Star-Film, National (American controlled), Messtro Metropol, Albo, Jacob, and Super announce a combined total of 45 features, ranging from 4 to 7 each, but it appears the fulfillment of these plans depends upon some of them obtaining new credit.

### Distributors Hit

Ufa and Emelka are the two companies that control the important circuits in Germany. Ufa groups 170 houses in Germany alone and Emelka possesses some 50, practically all of the first-run variety.

Relatively speaking, the greatest mortality in the German industry has occurred in the ranks of the distributors, so that today the companies remaining that may be expected to carry on Germany's organized distribution are Ufa, D. L. S., Dudfilm, Emelka, and Starfilm.

These leading distributors are prominent also as producers. Ufa and Emelka hold the reins on important cinema control, too, thus giving rise to the belief that the survivors of the apathetic state of affairs existing in Germany today will be the production - distribution - exhibition groups, with independent producers and distributors contributing just enough to make this possible, though very probably at little or no profit.

### Germany's Sound Needs

Conservative estimates place Germany's sound film requirements for the coming season at 200 features, while others insist that approximately 250 are needed. About 120 features already have been announced by leading companies. It is said American interests will contribute in the neighborhood of 35 foreign-made German "talkers."

It is roughly estimated the French industry will export some 12 or 15


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**The members of Photographers' Local 659 individually unqualifiedly indorse**

**MAX FACTOR'S MAKE-UP**

MAX FACTOR'S MAKE-UP STUDIO HOLLYWOOD, CALIFORNIA

German versions, while odds and ends from Czechoslovakia, Austria, Hungary, the Scandinavian countries, Italy, and Great Britain, together with the few sound-synchronized versions that may appear on the market, would seem to encourage the German industry in the belief that the much mooted market shortage during the next season will not be so serious as was at first expected. Germany's real problem in this respect would seem to be quality rather than quantity.

The Germans appear to have concluded that their intention to supply films for the world markets will, temporarily at least, be restricted to films in German and French dialogue, and special foreign versions without dialogue. They reasonably may be expected to exploit the German speaking countries to their capacity in order to return profits on their original German versions. They have very great hopes ultimately of finding the French speaking countries fertile soil for their French language versions.

To this end Ufa boasts of the success which it has already attained with its French versions, though it makes no mention of the fact that it has the advantage (1) of a first class distributing organiaztion in Paris and (2), a long string of theatres in Central Europe for bargaining purposes.

### Adverse Conditions

When calculating the possible effects on the American trade of the latest German contingent regulations the American film exchanges in Berlin are beset with three unusual conditions: (1) A provision against the blind booking of foreign product as against permitted blind booking of domestic products; (2) the nontransferability of the so-called interior contingent permits (permits issued in connection with export returns of domestic products are transferable and have a market value of approximately $5,000 each), which practically necessitates a participation in the German industry, such as the production and/or distribution of local products, in order to distribute foreign products; and (3) the necessity of first showing a film to a professional audience, in substitution of the old time trade show, before it can be booked to the trade.

The removal of the first point in future regulations, or, at least if the present one stands, to have it apply to all alike—would be a distinct advantage to Americans, for as it now obtains the American exchange quite often find attractive desired playdates booked ahead with local unfinished product.

If the internal permits could be made transferable there would not recur a situation of the latest playing season in which some American companies did not have enough permits while others had too many, yet because they were not transferable, the excess permits had to be returned to the Ministry of the Interior.

The third point has not greatly affected the American trade, although the real reason for this restriction in the regulations is not known. In any event it is not believed it means much to the local trade, and it might be removed subsequently.

### Demand Changing

A marked change in film demand has taken place throughout central and eastern Europe during the last six months. With the advent of sound and dialogue the markets in this German-speaking territory changed swiftly from American to German film domination.

The fresh rush of German "talkers" into Austria, Czechoslovakia, Hungary, Yugoslavia, Switzerland, and Rumania (German dialogue films are still banned in Poland) gradually tired cinema goers with their mediocrity, and it became apparent that, with few exceptions, they would fail to meet local film tastes that had been developed chiefly by the American "super" silent. Cinema attendances have decreased and even criticism previously directed against the American exchanges "for glutting the local market" has shifted its course and is now leveled at "the predominant number of German-made 'talkers'."

The effect of this, peculiarly, is seen in the relatively excellent responses that are being given to the exhibition of certain films in English dialogue, with titles in the local language superimposed on the film. Recently American "talkers" have been shown in the larger cities of the various countries involved, such as Berlin, Warsaw, Prague, Vienna, Budapest, Belgrade, Zagreb, Bucharest, Zurich, Geneva, and the feeling now exists that carefully selected American "talkers" featuring box-office names and subordinating the dialogue to the action of the film will continue to have a limited growing demand.

It must, of course, be remembered that the English language is little known throughout Central and Eastern Europe, and that, consequently, any potentialities of the American "talkers" are contingent upon other factors. First it would seem the demand will hardly develop in the provinces, although the so-called foreign versions (dialogue deleted and subtitles in the native tongue cut in, or picture sequences shortened and native subtitles cut in instead) will continue to have a more or less indifferent appeal in these sections; second, the story and action of the film, plus the popularity of the star, must be good enough to offset the advantage of German dialogue offered by the German trade; third, the ability to offer exhibitors some German dialogue features or a feature in the native tongue, plus a number of sound "shorts," in order to permit of the possibility of a mild form of block booking.

Unquestionably, if the American exchanges were able to offer a supply of better than average German dialogue films made in Germany, their sales of American-made products would show a substantial increase. Whether, however, the first would be worth the second, is strictly a matter of bookkeeping. If, as reports indicate, the American production policy is to be for greater action and less dialogue in future product, then American exchanges may certainly expect to increase their sales considerably.

*Striking photograph of technical staff shooting intended sequence in Paramount's "My Sin," photographed on the Raoul Fleishmann estate at Manhasset, Long Island. Interest in the photo may not be lessened by the fact the sequence did not reach the screen but rather the cutting room floor. From left to right are Frederic March, George Abbott, director; George Hinners, cameraman; Tallulah Bankhead, head of cast; John L. Sullivan, electrician; George Jordon, sound; Lee Nagel and Johnny Como, props; Bill Keenan, assistant director; Charles Salermo and Bill Kelly, assistant cameraman; George Folsey Jr., chief cameraman; James Sheehan and Harry Turi, electricians. In the water are Margaret Adams and Scott Kolk*



## *Exhibitors Seeking Relief*

In the face of heavy taxation and adverse trading conditions Australian exhibitors at a special meeting have decided to seek political assistance in their battle against losses sustained by decreased patronage. A deputation will wait on State Premier Lang and ask the government to amend the moratorium act in such a way that its incidence will bear on film contracts, equipment purchase agreements and service payments.

# Cream o' th' Stills



*Harry Blanc photographs this beautiful example of yucca, of the valley variety—so poetically described by the Latins as "candles of the Lord."*

# Cream o' th' Stills



*The outstanding historical monument of the Great Southwest is the Alamo, in San Antonio, the picture of which is contributed by Al M. Henderson*



*This church with four round towers and churchyard near Dublin, Ireland, comes from the camera of Hatto Tappenbeck*

# Cream o' th' Stills



*Here is one of the oldest missions in the Southwest, that of San Xavier Du Bock, Arizona, photographed by Robert W. Miller*



*Robert A. Turnbull photographs a church in Xochimilco, Mexico, Indian village 16 kilometers from Mexico City*

# Cream o' th' Stills



*Here is an unusual angle of the well-known Bridal Veil Falls of the Yosemite photographed by Les Rowley*

# Bell and Howell Announces New Model J Projector for Home Shows

A NEW Filmo projector, the Model J, is announced by Bell and Howell. With a picture brilliance asserted to be practically 30 per cent greater than that afforded by even the Filmo 57-GG it is declared by its makers to mark "the most outstanding advance in the history of personal projection." Life-size pictures of theatre quality, it is stated, are easily projected by it in the home, classroom, or auditorium.

For months engineers have been engaged in perfecting this projector. It has a handsome appearance and is low-built with a large base designed to afford desirable stability, as well as making for beautiful proportions.

It is entirely gear-driven and hence dispenses with all belts and chains. The gears are fully incased. This is said to be the first fully gear-driven 16 mm. projector.

The increase in picture brilliance has been secured by an improved 375-watt lamp, a new Cooke 2-inch F 1.5 projection lens, improved condenser, a large reflector, and a refined reflector adjustment. And there is a novel light trap the purpose of which is to prevent the escape of stray illumination.

Other important innovations include a completely automatic rewind; airplane type cooling which supplements the well-known Filmo tornado fan cooling system; and an adjustable built-in pilot light, which can be slid back into the base when not needed and which goes on when the projection lamp is turned off, and vice versa. Controls and switches are arranged to aid speedy operation.

### *Bell and Howell Advance Llewellyn to Sales Manager*

FOR the past two and a half years assistant sales manager of Bell & Howell, J. G. Llewellyn has been advanced to sales manager, in which capacity he has been acting for the past year.

He came to the Bell & Howell Company four and a half years ago after eleven years with A. M. Castle & Company, Chicago steel jobbers.

Mr. Llewellyn's first work with Bell & Howell was the reorganization and coordination of the various divisions of the sales department.

### *Receiver for Tanar*

In the Superior Court September 22 S. S. Van Keuren was appointed receiver in equity for Tanar Corporation. The receiver stated near the end of October it was his expectation in due course the company would liquidate all obligations 100 cents on the dollar. Likewise he believed the company would continue in business.

Len Roos, one of the chief executives of Tanar, who has been in London during recent months, was expected to return October 30.

### *McKid Joins Hollywood Camera*

Associated with Cliff Thomas and Art Reeves in the ownership of the Hollywood Camera Exchange is C. G. McKid, who for the past eight years has been affiliated with Roy Davidge. Prior to that Mr. McKid was engaged in the photographic supply business in El Paso, Texas. The new member of the corporation has taken charge of the accounting among other duties.

### *Italy's Second Best Opera Installs Klangfilm Device*

THE Teatro San Carlo in Naples, second to the best opera in Italy after Scala of Milan, with an orchestra of 120 specially selected musicians, has been wired with a Klangfilm recorder.

It is planned by means of this apparatus to employ the excellent acoustics of the opera house and the artistic performances of the orchestra and opera staff for sound films.

The Societa Italiana Cinematografica An Roma (S.I.C.A.R.), successor to the former Ente Nazionale, is reported to be responsible for this new departure.




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# Wonder Box Debut Still Held Up

## Little Matter of Seventy-five Improvements Including Television Brings Delay to Leezer's Advertising Smash

**By JOHN LEEZER**

Editor International Photographer:

YOUR epistle at hand inquiring probable date on which to expect copy for page ad on the Wonder Box which I promised you some time ago. I want to disabuse your mind at once of any suspicion as to our being dissatisfied with the price of six bits which you quoted for the one issue, by saying the price quoted was entirely satisfactory.



*John Leezer*

I humbly apologize for not having forwarded the copy long ere now, but circumstances over which we seemingly have no control are continually at work devising ways and means of further delaying our plans for an early premier of the very last word in animated, color, television camera equipment.

A year and a half ago it seemed that we were in readiness to place our instrument on the market, and in all probability would have done so had we not been advised of an impending boycott if we did not increase the number of men necessary to operate our equipment.

As you know this change was effected, but since then hardly a day has gone by but what some suggestion has been received, either by mail or wire, pertaining to an improvement in some way or another.

Strangely enough, most of the suggestions have merit and give unmistakable evidence of brains having had something to do with their concoction. You will readily understand that with but *one* meritus suggestion a week we never would be able to finish the camera if we undertook to incorporate that number of improvements.

### Television Infant

We have at the present time about fifty first-class improvements which should be in the Wonder Box, and we expect eventually to add at least half that number. This I dare say will explain why you have not received the copy for the page ad. If that was a special low figure which you quoted I trust the same will stand until available.

One of the problems which our staff of experts is endeavoring to solve is television. We have produced television pictures, to be sure, but their quality thus far has not been satisfactory. Neither has the screen size been what we anticipate.

Until we can photograph a picture in both color and sound and broadcast the same to either Hoboken or Berlin, on a 20 by 24 screen, we cannot truthfully say the Wonder Box is finished.

We are grateful for any constructive criticism anent our equipment, but of late some very annoying comments have been called to our attention relative to the movement employed in the Wonder Box. I understand that certain parties have given wide circulation to a report that our movement is not a *continuous* movement.

I wish to refute that statement absolutely and positively and to brand the report as a malicious falsehood. The movement in the Wonder Box, or any other motion picture camera for that matter, *is* continuous. How could it be otherwise, especially when the camera is in operation?

### Contest For Prizes

A plan has occurred to me whereby we may forestall the jinx or whatever it is that has interfered so much in our production plans. If we can corral all the suggestions that are liable to be offered us in the future, at once, we could sift the goats from the sheep as it were and make some headway.

To this end we will offer prizes for the best suggestions relative to improvements on the Wonder Box, the nature of the prizes to be announced at the time the names of the prize winners are announced. If you will make mention of this contest in the columns of your enterprising sheet we will appreciate the favor, I am sure.

I might say in passing that it is most gratifying to receive the hearty good wishes of so many of the producers. We feared that when it came to paying twenty-five 659s the regular scale to operate the Wonder Box there would be some hesitancy on their part.

Mr. Hill of the Universal Studios has generously offered us their splendid appurtenances for making whatever tests we deemed necessary on any of their current productions.

We were even invited to test out the Wonder Box on some monkey pictures. Intentionally or otherwise, the producer gave us the impression that he thought we were in the same business he was.

Assuring you that we are indebted to you for the interest you have unhesitatingly manifested in the Wonder Box, I am

Cordially yours,
JOHN LEEZER.

Publicity Department, Wonder Box Corporation.



*Doors of camera blimp open showing view finder attached to camera in normal photographing position; also operator's door which allows access to magnifying tube and swingover control*

# Ideal Camera Blimp in Daily Use

## Educational Studio Designs and Perfects Aluminum Housing, Aiming at Efficient Operation for Picture and Sound

**By IRA HOKE**

WHAT is probably the first ideal camera blimp, from the combined viewpoint of cameramen and soundmen, has just been perfected by the Educational Studios in Santa Monica Boulevard.

According to H. A. McDonell, studio manager, the device was designed chiefly with the idea of efficient camera operation in mind. Ii this respect, as well as many others, their efforts have been extremely successful.

The outer case of the blimp is of cast aluminum following in construction lines approximately the silhouette of the standard Mitchell camera. There is very little waste space within, yet sufficient room is allowed for proper installation and operation of any Mitchell without alteration to the camera.

The case is efficiently sound-insulated on the inside with a quarter inch lining of close-pack felt, which in turn is protected by a black rubberized cloth facing. It is so designed that any type synchronous motor may be used, which fact makes the new device available to every studio in the trade on either a rental or purchase basis.

While the blimp is normally quiet when used under usual conditions it may be made practically soundless by the novel means of creating a vacuum within, when extreme proximity to the microphone is necessary. Doors of the blimp are, of course, built airtight, and when they are closed the air is exhausted by means of a Lammert rotary vacuum pump connected to the side of the case with a flexible hose.

Exhaustion of air requires 25 seconds and vacuum is then maintained for a period of about two minutes after the pump has been disconnected. In cases where longer scenes are to be made the hose is left connected and the pump pulls leakage air during the entire time the scene is being made.

This method is noiseless and in no way interferes with camera or sound operation. The total content of air in the camera housing to be exhausted is approximately three cubic feet.

From the camera operator's angle the blimp cannot be too highly praised. It offers ease of operation exceeded only by the new Mitchell silent camera. The shell is constructed with three large doors, each of which may be opened independently.

At the rear is the operator's door which opens clear of the camera permitting perfect access to the focusing tube and swing-over control. At the left side a door allows the camera to be threaded or reloaded quickly and efficiently. A front door permits ready access to the lens turret and focus control mechanism.

Cameramen readily will recognize the possibilities of speed and accuracy of operation presented by such ready access to the camera proper.

Another unique feature is the non-backlash focus control. This is operated from the right-hand side of the blimp and connects to the lens mount by a small continuous cable running over revolving drums. It is astonishingly smooth in operation and affords accurate focus change when the dial knob is rotated in either direction.

While the camera is carefully sound-insulated from the case it nevertheless rests securely upon a four-point base which allows the blimp to be tilted to various angles without unseating the camera.

To Victor Raby of the Educational Studio technical staff goes the credit for the original invention and subsequent perfection of this modern blimp. Associated with him in his various experiments were H. A. McDonell, studio manager, and Dwight Warren, cameraman.

### *Fascisti Drawing Contract For Renters and Exhibitors*

ACCORDING to a report received from Trade Commissioner A. A. Osborne, a Rome dispatch recently published in Il Sole, Milan, the National Fascist Federation of Industries has notified two of its constituent sections, one made up of moving picture film renters and the other of theatre operators, that negotiations are under way to draw up a standard type of renting contract.

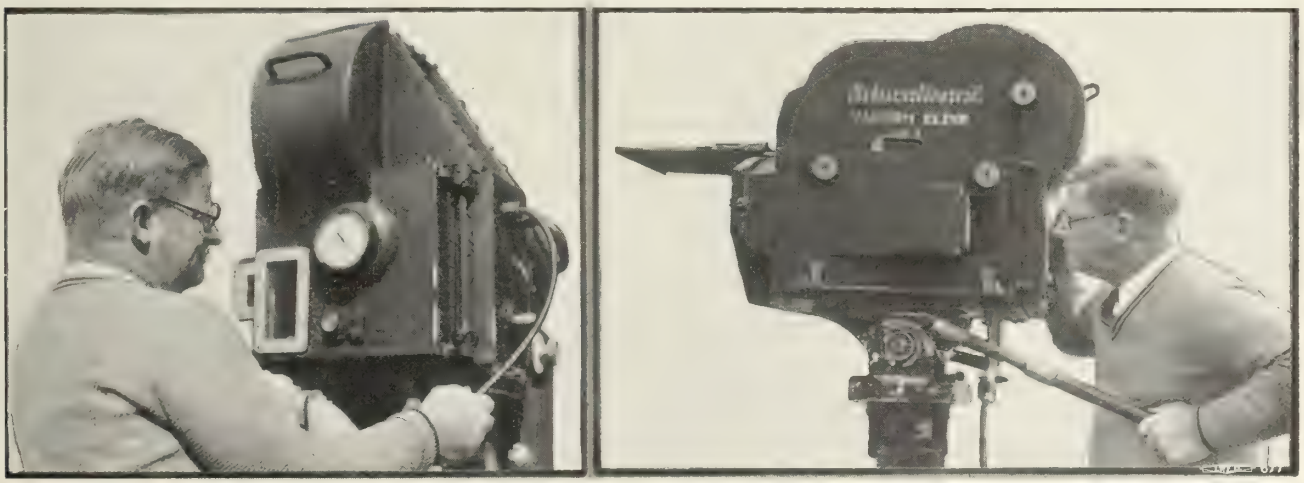
Accordingly it is intimated to be advisable that individual members of both sections abstain from arrangements that call for minimum guarantees in favor of renting concerns.

### *Replacing Sound on Film In Disc and Silent Houses*

BUT of a total of 96 installations of reproducing equipment made in the United States by RCA Photophone, Inc., within 30 days, 58 were replacements.

During the period 38 theatres changed from silent equipment to sound apparatus. The apparatus replaced sound devices made and assembled by 23 different companies.

Although there still are about 5,000 theatres in the country operating with disc attachments, the number gradually is decreasing as is indicated by the constantly increasing replacements for the sound-on-film method.



*Left—Rear and right side of Educational blimp showing vacuum gauge and pressure release knob. Focus control at extreme right. Right—Left side of blimp in photographing position showing finder hood. Cameraman Dwight Warren illustrating ease of handling camera during take*

# Looking In on Just a Few New Ones

By GEORGE BLAISDELL

## ALEXANDER HAMILTON

First cameraman, James Van Trees; second cameraman, Lou Jennings; assistants, Vernon Larson, Perry Finnerman; stills, John Ellis.

SOMETHING different in the way of a screen production is First National's "Alexander Hamilton" as directed by John Adolphi and presented initially in Los Angeles at the new Warner's Western. It is a worthy subject with which to christen so notable a picture house.



*James Van Trees*

The production bears the stamp of distinction—in the story by George Arliss and Mary Hamlin, in the work behind and around the camera, and in the personality of the actors who portray these foremost men of the closing days of the eighteenth century. Yes, and there is one woman who counts heavily in the picture, Mrs. Hamilton, interpreted by Doris Kenyon with the combined grace and art of which she is so surely the mistress.

Here are some of the men who aided Arliss in his bringing to life one of the great early Americans:

Montagu Love as Thomas Jefferson, Alan Mowbray as Washington, Morgan Wallace as Monroe, Lionel Belmore as General Schuyler, Dudley Digges as Senator Roberts, the latter contributing the necessary villainy to the genuine drama brought into the story.

June Collyer as Mrs. Reynolds, the lure employed to snare Hamilton, seems a bit out of character. She portrays a woman of charm, notably without guile, totally unlike a woman who would have been a party to the badger game practiced on the statesman. The Mrs. Reynolds shown here is the personification of innocence.

The story does not run to the duel in 1804 at Weehawken in which Hamilton met his death at the hands of Aaron Burr. It finds its climax in the recognition by all parties of the administrative ability and official integrity of the Treasury chief.

## CONSOLATION MARRIAGE

First cameraman, J. Roy Hunt; second cameraman, Fred Bentley, Edward Pyle, Frank Redman; assistants, Charles Burke, Willard Barth, Fred Terzo; stills, Robert Coburn.

THE many admirers of Irene Dunne, their expectations keyed to a high pitch by reason of the sterling performance she registered in "Cimarron," will experience a feeling of disappointment that in "Consolation Marriage" RKO has not provided for her a subject of more notable dramatic power.

The present medium constitutes good entertainment, but it lacks the punch, the "heft," in other words the movement and the tension, the action and the suspense, which are notable in so many pictures of the present. For disbursers of cold water—for those who damn without even the mitigation of faint praise—to the contrary notwithstanding many pictures are being sent to the theatres these days that rank high from the standpoint of first-class motion picture entertainment.

Miss Dunne gives of her best in earnestness and skill and feeling as also do her fellows. Pat O'Brien is a member of the quadrangle formed by the strange mixture of two men and two women, one-half of whom somehow have drawn the wrong partners in the marital scramble. He is a breezy, likable chap. Speaking about breeziness, it is this quality that goes far to make the production carry the distance it does.

Contributing to this gayety of manner are John Halliday as Jeff, a newspaper publisher who pals with two of his news force, and Matt Moore, the Colonel, who with Jeff are the mutual friends of Steve and Mary, the two chief characters. Then there are Lester Vail as Aubrey and Myrna Loy as Elaine.

The premises are established when Aubrey marries Elaine although really he loves Mary, who also loves him. Elaine's marriage leaves Steve in the cold, as the latter and Elaine had been in love. In the course of time the jilted Mary and the jilted Steve decide to make common cause and try a consolation marriage. The union of Aubrey and Elaine goes on the rocks and the two return to New York, where each seeks to separate from the home now sheltering an infant daughter the respective former love. Then there is Jeff, a sympathetic character made to stand out by Halliday, frankly in love with Mary but doing everything he can to prevent Steve from doing the wrong thing.

The story is an original by William Cunningham adapted with dialogue by Humphrey Pearson. Paul Sloane directed and Max Ree was responsible for the art direction.

The complementary program at the Carthay Circle with the RKO picture was excellent. Topping the bill was Jan Rubini and his Carthay Circle symphonic orchestra, a splendid organization under a magnetic and an inspiring leader. Gounod's "Faust" was one of the most stirring orchestral performances this non-musical reviewer ever has been privileged to hear. The leader's solo of Saraste's "Gypsy Airs" was of a quality to impress even the unmusical as also was Victor Herbert's "A Kiss in the Dark" by the group.

Walt Disney did his usual stuff with Columbia's "The Spider and the Fly" and from the same studio came Medbury's amusing description of an interesting story of Death Valley photographed by a cameraman unidentified and ignored for no apparent good reason.

### *Setting Both Right*

*IN THE camera crew on "Bad Girl," printed on Page 28 in the October issue, Harry Gant was credited as an assistant cameraman. The name should have been Harry Dawe.*

*Harry Gant for twenty years has been a first cameraman. Furthermore it just happens he has never worked on the Fox lot.*

*We regret the blunder the background of which is a mystery.*

## SECRET SERVICE

First cameraman, Edward Cronjager; second cameramen, Russell Metty, Edward Henderson; assistants, Charles Burke, George Diskant; stills, Robert Coburn.

THE playgoers of the nineties are in for a novel thrill when they see on the screen "Secret Service," famed civil war drama written by William Gillette. More than that, it was Gillette who created on the stage the character of Captain Thorne, federal officer in confederate uniform, sent by Grant into Richmond to secure needed information preceding the northern assault.



*Edw. Cronjager*

Gerrit J. (Jack) Lloyd brought an unusual background to the writing of the screen story through his long association with David Griffith, a Virginian to whom the war between the states always was a theme of absorbing interest—and frequently employed it for a screen subject. Bernard Schubert wrote the adaptation and dialogue.

When RKO selected "Secret Service" as a story for Richard Dix it made an exceedingly wise move. It should be one of the most popular of the mediums in which he has been featured. That being a statement inevitably involving comparisons it may be added that the present subject contains far greater suspense and much more real drama than might be said of "Cimarron."

Where the latter was a historical review of a generation's happenings and depended largely for its appeal on its magnitude, on its spectacular phases, the Gillette story traverses but a few weeks of time.

J. Walter Ruben has skillfully directed this tale of war and love, of the embarrassing positions in which a spy in love with an enemy woman may be placed, and of how in the end in ordinary honor he may be forced to throw to the winds the

enormous national advantages that have been placed in his hands through implicit faith in him by the woman he loves.

There are many situations in this absorbing story, situations in ethics, situations that will smash big dents in that wellworn axiom that "All's fair in love and war" which should it have read "All's fair in love or war" would have had an entirely different significance in the present instance. It is this intermingling of love and war and honor which enhances the tension and the drama.

Richard Dix is bound to be well liked in "Secret Service." Easily and gracefully he slips into the part, and as smoothly sustains it to the finish. His greatest ally is Shirley Grey, the Edith Varney who falls in love with the man who saves her wounded brother, the girl who on the eve of a battle adds to the embarrassment of the northern telegraph expert by asking for and obtaining for him from the southern president a commission as chief of the headquarters telegraph office. One of the greater of Miss Grey's charms is her facility with that inimitable southern touch to her accent. It is a delight.

There is an excellent cast. Fred Warren plays his familiar role of Grant. Clarence Muse interprets the black man as no white man can, plays it with distinction. Then there are William Post, Jr., Gavin Gordon, Nance O'Neil, Florence Lake, Harold Kinney, Eugene Jackson, Frederick Burton, Carl Gerard and Emma Reed.

The susceptibilities of the respective sections generally have been well taken care of. There is one slip that will not sound so sweet south of Mason and Dixon's to the older school —that where a Yankee sharpshooter perched in a tree remarks as he sees a confederate uniform in the distance "Guess I'll give Johnny Rebel a haircut," and unwittingly plugs a man of his own side. A wiser even if not an older producer would have omitted that word Rebel, for two reasons at least:

A Yank of the period would more or less affectionately have referred to his enemy as "Johnny Reb," while a wise producer even sixty-six years after the close of the war would have been content to say just "Johnny."

## "'WAY BACK HOME"

First cameraman, J. Roy Hunt; second cameramen, Edwin Pyle, Frank Rodman, Harry Wild; assistants, Charles Burke, Willard Barth, George Diskant; stills, Gaston Longet.

THE followers of radio throughout North America will find in Seth Parker's "Way Back Home" an RKO picture that will interest them in an unusual manner. It will mean to them more than the visualization of the form and figure of the man with the voice of whom they are so well acquainted as well as with those of Ma and Liz and Cephus and the Captain. They will find furthermore what will be noted by the lesser number of the non-radio addicts or at least the more serious among them —a good picture.

Warning is herewith given that what follows may be discounted in a measure, discounted for the reason that seated at the typewriter where the surrounding words are being hatched is one who was raised in that New England rural atmosphere which Seth Parker as the leading actor and Jane Murfin as the writer and William A. Seiter as the director have so faithfully translated to the screen.

The tale brings in added characters to the cast as it is known to radio followers. These are recruited from the ranks of players trained to camera work. Among these are Frank Albertson as David Clark, Dorothy Peterson as Runaway Rosie Clark, mother of the foregoing son without benefit of clergy; Betty Davis as Mary Lucy, daughter of the unbending and implacable Wobbling, portrayed by Oscar Apfel; Frankie Darro as Robbie, young son of Rufe Turner, the bad man, played by Stanley Fields.

The picture emphasizes the undue importance in rural communities attached to moral slips and the ostracism imposed on the unfortunates who are uncovered. The difference between the seventeenth and the twentieth century lies mainly in the absence in the present day of the outward and visible scarlet "A" that reiterates to the world what it so well knows.

"Way Back Home" is a simple story as befits the ordinary placid lives of simple men and women. In that simplicity lie its appeal and its strength, magnified in real measure to the person out front who knows the smaller community and thereby recognizes the fidelity with which its atmosphere has been recorded. Alternating in the course of the tale will be found gentle fun, homely philosophy, genuine benevolence and stern and moving drama. It will stand on its own as a motion picture with those who previously knew not the magnetic personality of Seth Parker.

## I LIKE YOUR NERVE

First cameraman, Ernest Haller; second cameramen, William Reinhold, William Schurr; assistants, Aaron Hower, Ellsworth Fredricks; stills, Will R. Walling Jr.

STARTING with a story the outline of which is not exactly notable for originality First National has done much with "I Like Your Nerve." There is a short but most excellent cast, headed by Douglas Fairbanks, Jr. The dramatic and art direction and the photography all contribute to securing the utmost value from Roland Pertwee's tale. By the way, there is a novelty here in that Pertwee's story is adapted by Huston Branch and then turned back to Pertwee for the writing of the dialog.



*Ernest Haller*

The experiment is a success. Not always, of course, can it be, for dialoguing somehow requires a quality of literacy, of literary ability, not necessarily demanded in the outlining minutely or roughly of a tale with a picture slant. Other things being equal, however, there can be no question that the man who conceives the plot is better equipped to chart the dialogue.

William McGann is the director who secures such interesting results from the material human and architectural and otherwise placed before him. John J. Hughes is the art director. The cast is composed of Loretta Young, Henry Kolker, Claude Allister, Edmund Breon and Boris Karloff.

The direction is notable for its timing, speaking in the terms of a golfer. The actors are finished—notably so the fortune teller whose brief lines flow as smoothly and as rapidly as if the speaker had been playing the part for many months.

The theme has to do with the manner in which a timid young man accepts the advice of a fortune teller and becomes bold. Miss Young has the role of the finance minister's daughter sacrificed to an ancient capitalist who has promised to cover the father's defalcation in return for the hand of the girl. Those who needs must have youth in their screen productions will be abundantly entertained by "I Like Your Nerve," for it has more than youth; the youngsters have ability in portrayal that brings conviction and illusion.

The picture is one well worth seeing.

## GIRLS ABOUT TOWN

First cameraman, Ernest Haller; second cameramen, Don Keyes, Frank Titus; assistants, George Bourne, Ellsworth Fredricks; stills, Frank Bjerring.

THERE'S a lot of genuine fun in this "Girls About Town" which Paramount lays before us on a gold digger's platter. There's a little drama, too, but hardly enough to dim the spirit of gayety, of smart chatter, that proceeds from the group surrounding Wanda and Marie, who justifiably may claim in mitigation and extenuation that if really they be gold diggers at least they are benevolent ones and are not entirely mercenary.

The two young women named are portrayed by Kay Francis and Lilyan Tashman. Wanda is the more seriously inclined of the two, a statement not to be taken overseriously at that but rather relatively. Marie is the fair-haired child who so easily and deftly separates small town big business men from the small pieces of paper which so notably represent the big comforts of a girl's life.

The two entertainers form a great team—of entertainers of the world at large as well as of the casual pay-as-you-goers.

The story, this may be a good place to say, is by Zoe Akin and the screen play is by Raymond Griffith and Brian Marlow. Purely on a hunch, meaning the remark is merely a thought spoken out loud on paper, there is behind the lead pencil setting down these more or less irregular

non-spencerian characters the impression that much of the quality of the fun, of the humanness and the sophistication, come from our old screen comedian Griffith. It has the feel of his comedy touch.

There's something novel in the treatment of the well-worn theme, too. There is something in that treatment that will make it palatable even to a more or less prim and jaded person—and what could be tougher to please than that?

Eugene Pallette comes to us in the guise of Benjamin Thomas, a stingy copper king from Michigan colloquially rather than literally to spend a few days on the Big Stem. Due to the gentle ministrations of Marie, a specialist in a big way in the art of unreciprocal taking reformed to the extent of yielding a break to the raging and pursuing Mrs. Thomas, Benjy is taken into camp for a plenty.

Theres' a serious side to the adventures of Wanda, as intimated, but they are finally and finely straightened out prior to the curtain.

Joel McCrea is Jim Baker, the cynical and extremely swarthy young man who comes to scoff gruffly and remains to kiss tenderly. Then there is this Mrs. Thomas person, a minor character presumably and one you may decide not exactly calculated to command a lot of attention when suddenly it dawns on you that here is some one most decidedly out of the ordinary.

So you follow her through the picture, and when the cast is repeated after the curtain—a most excellent custom, by the way—you understand just why this unusual interest: Mrs. Thomas is Lucille Webster Gleason.

George Cukor directs and Ernest Haller photographs. Individually and collectively they do a good job.

### THE CISCO KID

First cameraman, Barney McGill; second cameraman, Jack Marta; assistants, William Whitley, J. P. Van Wormer; stills, Joe List.

THE charm that was a part of "In Old Arizona" clings to Fox's "The Cisco Kid." There are several reasons why just that should happen. In the first place the producer is the same. Then again so is the leading player and also and not unimportantly so is the director.



*Barney McGill*

"In Old Arizona" was the first outdoor picture simultaneously synchronized to follow the introduction of sound. There was a belief or there had been a belief that sound and outdoor pictures would not affiliate and that consequently western subjects were, because of enforced silence, like Dickens' Marley, as dead as a doornail. And that was a cause for regret on the part of hosts of picture followers.

It was the era of Verboten, the period of the edict of the sound man that "It can't be done." Irving Cummings, assigned to "In Old Arizona" following the regrettable accident to Raoul Walsh, made no pretensions to knowledge of the limitations of sound recording. If he had no knowledge of it neither did he have any fear of those limitations. His attitude simply was that of the man from Missouri.

So when it came to a question of doubt as to the feasibility of a certain action Cummings suggested and insisted there could be no harm in trying. "In Old Arizona" proved outdoor pictures could be made in sound—and the Fox company made a lot of money.

There is another element of strength in the present picture besides the trinity already referred to. That is the photography. On one of the desert locations the picture has the quality of a steel engraving. Apparently the director was so impressed with its possibilities he took several shots in different sequences in the same place, and well it was worth it. It was a most striking effect.

From the playing side the subject has four major factors. Besides Warner Baxter there are Edmund Lowe, a player of recognized major proportions, and Conchita Montenegro as the Mexican girl speaking a little English, and Nora Lane, the American widow with two small children.

All of these are of the first rank in their respective parts. It is not a new characterization that has fallen to Lowe. Miss Montenegro steps naturally into the part assigned her. Nora Lane as Sally Benton adds stature to her role—adds it by her charm, by the simplicity with which she portrays the American mother, by her all-around appeal.

There is an added value in the picture by the introduction of the boy and the girl. The average male youngster will be all set for the picture without the addition of a lad of his near age in the cast, but with him it will be a real necessity to see the show. The inclusion of the two attractive youngsters is good box office judgment.

The production is a sure-enough western with a border touch—one that comes up to the expectation of what a Baxter western should be. That answers many questions. Baxter seems to be one of the few male players on whom the men as well as the women are quite agreed.

The shorts program supplementing the feature at the Chinese was worth while. "Singing Waters," a screen novelty, was described by the synchronized lecturer as pictures of water falls the roar of which sounded not unlike singing. Here was a spot where an accompanying sound box would have been worth its weight. Had these photographs of unusual charm been simultaneously synchronized, the conversation would have been unnecessary.

"Fishing Around," a Mickey Mouse comedy, was as lively and interesting a picture as its predecessors. Clark and McCullough in "False Roomers" came nearer than usual to producing comedy than they have sometimes on previous occasions. The Chinese News completed the shorts program.

### THE ROAD TO SINGAPORE

First cameraman, Robert Kurrle; second cameraman, Al Greene; assistants, John Shepek, Irving Glassberg; stills, Will R. Walling, Jr.

THERE is a fascination that clings to First National's "The Road to Singapore," clings to it and surrounds it not only during the period of the performance but persists the day following its viewing. Maybe the men in a William Powell house are there as a rule because while they may have a sneaking admiration for the suave interpreter of matinee roles they know also the player is likely to be a prime favorite with what the exceedingly frank Fred Felbinger boldly describes as the ball and chain.



*Robert Kurrle*

It just happens, however in the case of the present picture it is the turn of the back-seat male person to do some raving on his own account, and all because of the screen return of Doris Kenyon after an absence of a year or two. To say that the Philippa March we see on the screen is a gorgeous creature would seem to be within the bounds of ordinary masculine restraint.

During Miss Kenyon's retirement in respect to an honored and worthy mate the screen has witnessed the coming or recognition of several brilliant actresses—Harding, Dietrich, Claire, Lombard, Colbert, Francis, Stanwick and Dunn among others of the more experienced and mature division. By her appearance in "Road to Singapore"—and we are taking account of mental as well as physical attributes—Miss Kenyon justifies the suggestion of her admirers that she is entitled to claim parity with the best of these later as well as older contenders for talking screen honors.

The picture sustains the atmosphere and character of the title, to the exclusion of any other background. Al Green directs from Denise Robins' adaptation and J. Grubb Alexander's dialoguing of Roland Pertwee's play. One of the most striking features of the production is a travel shot retreating across the dense intervening jungle from Philippa the unhappy bride as she stands on her lighted veranda to Dawltry similarly situated in his adjoining home. Regardless of ways and means, with which this writer is here not concerned, the sequence is weird and convincing in its realism.

Four characters there are in this ideally brief cast. Those not already named are Lewis Calherne, who plays the medico much more interested in his rare tumors and unusual operations than in a brand-new bride. Then there is the talented Marian

Marsh as the impetuous young sister of the deeply absorbed surgeon—the girl who aspires to vamp the attractive Dawltry but whose courage slips from her as her target decides to shoo her away by the simple process of taking her in his arms.

The tale for those who are not too strictly "sot" in their notions will appeal as a good love story, with the producers displaying the sand to give it a natural and logical ending: with the bride walking out of her husband's home wittingly accompanied on shipboard by the good-humored Dawltry.

Besides qualifying as a good picture the subject contains some of the best of Powell's individual characterization.

## SOB SISTER

First cameraman, Glen MacWilliams; second cameramen, Joe MacDonald, Blakeley Wagner; assistants, Lenwood Abbott, Frank McDonald; stills, Charles Schoenbaum.

JAMES Dunn, who so successfully made his screen bow in "Bad Girl," returns for his second effort as Gary Webster, head of the cast in "Sob Sister." Again is he successful. The title character is played by Linda Watkins. Looking upon her work for the first time—at least in which she is especially identified—one wonders if the older screen dames, meaning those comparatively few women who for so long have held practically undisputed leadership, are not these days doing a bit of worrying about all these talented women some of them rather young who are displaying so marked an aptitude for screen work, vocal and emotional.



*Glen MacWilliams*

These youngsters Dunn and Watkins hold the center of the screen from the fall of the flag. They handle with delightful skill the smart and crisp dialogue the credit for which lies between Mildred Gilman, who wrote the novel, and Edwin Burke, who did the screen play. By the way, the name of this Burke seems to be popping up rather frequently these days as fathering some well done adaptations with necessary trimmings.

The tale is of the melodramatic order revolving about a metropolitan newspaper office, a tabloid with a whale of a city room. The sob sister takes her orders from a cold-blooded bowwow who emphasises his hardness as over the telephone he issues instructions with a big cigar in his mouth even if the same somewhat interfere with his enunciation. Charles Middleton is the very competent bowwow. Webster is a reporter on a conservative sheet.

It is quite sure these newspaper stories are not calculated altogether to fabricate any halo for placement on the brow of the average reporter, male or especially female. Jane Ray at work is an unemotional creature, unscrupulous, one who sends in her own story over the village telephone and then calmly cuts the wire in front of her brothers and sisters. In comparison with the ingenuity displayed by Ananias in his chosen field he rates as a bad second with Jane when it comes to tall lying. By no means must this be construed as an intimation that Jane in any degree is thereby out of character.

It is in her off duty moments that Jane most interests us. Then she is a human person, a bit cynical as is not unnatural in one of her environment, but most lovable and one to attract the attention and the affection of Webster, even more cynical than is she.

The production is more than a newspaper melodrama; it is a love story, with the parties concerned old enough to earn their own living and yet well within the ages established by the younger generation in its infinite wisdom as marking the boundary of romance.

Al Santell directs with snap and movement a production that should rate well with picture exhibitors and patrons. It is a pretty love story, as said, and it has tense moments, one or two approaching the margin of safety for the constitutionally susceptible.

The cast is large and capable, two who particularly have plenty to do being Minna Gombell and Eddie Dillon.

## ARE THESE OUR CHILDREN?

First cameraman, Leo Tover; second cameramen, Harry Wild, Joseph Biroc; assistants, Harold Wellman, George Diskant; stills, Fred Hendrickson, Robert Coburn.

ALTHOUGH a picture throughout its entire running may leave a reviewer practically unmoved that alone may not provide a foundation on which to base his judgment as to the entertainment qualities or the dramatic power of the subject. He has a right to pay heed to the attitude of the house of which he is an insignificant part.



*Leo Tover*

When RKO's "Are These Our Children?" was shown at the Alexandria in Glendale there were the usual and expected attempts on the part of the self-styled sophisticates of the mature age of eighteen years and thereabouts to "kid" the picture. These insufferable smart alecs are part and parcel of any preview house situated within a dozen leagues of Hollywood. They are among the principal reasons why a producer often takes his picture fifty or a hundred or even several hundred miles from the studio in order to secure an audience that at least will accord his work an even break.

It not infrequently happens that children in various stages of growth who come prepared vocally to ridicule remain silently to absorb the drama unfolded before them—proving to the producer and his associates that the subject has sufficient power more than to win the open-minded. It conquers the hostile.

So it was in the case of this propagandalike tale written and directed by Wesley Ruggles. It is to be assumed the sermon is preached to parents—that is, if it be further assumed the particular type of youngster aimed at is too securely intrenched in what he construes to be freedom to do as he chooses without advice from friend or stranger.

It was an impressive silence that settled over the Alexandria, a silence of which the reviewer was all the more keenly conscious by reason of his own unemotional even if attentive but detached attitude.

The production seemingly ranks as drama in the raw rather than as entertainment in the more accepted sense. Eddie Brant, the chief character and played by Eric Linden, is shown as he goes through high school and his descent from a plane of decency to one of bootlegging and one orgy after another, his playmates being his schoolmates.

Eddie at the best is a consummate ass, so egotistically repellent that it is difficult to conceive how any one may feel sympathy for him, even when finally he comes face to face with death as a result of a drunken murder he has committed on the best friend he had.

Arline Judge as Florence the flapper displays real ability in a sensational role, one that with due regard for accuracy may be described as risque at times.

Beryl Mercer as the grandmother of Eddie and William Orlamond as the friendly delicatessen man give a performance that tends to help the homelike atmosphere in which the boy is raised.

It is exceedingly probable the picture will be a success from the box office side, a success because there are a lot of kids in the world and a lot of mothers, too, two departments of the family which will look upon "Are These Our Children?" from quite opposite viewpoints. Then again, a few fathers may be interested.

## THE YELLOW TICKET

First cameraman, James Wong Howe; second cameraman, Dave Ragin; assistants, Paul Lockwood, Jack Epstein; stills, Rex Curtis.

FOR many picturegoers there will be two surprises at least in viewing Fox's "The Yellow Ticket," a corking melodrama, produced by Raoul Walsh from the play by Michael Morton and screen play and additional dialogue respectively by Jules Furthman and Guy Bolton.

One of these will be Elissa Landi and the other will be Laurence Olivier. This reviewer a few weeks ago at the Filmarte, the local theatre featuring foreign pictures, saw a subject made in Paris starring Adolphe Menjou assisted by Miss Landi. The reaction at that time as to the young woman's acting ability was more or less nega-

tive. Her work in no way stood out. After seeing her in the present picture the reason for the unfavorable impression was entirely clear—it was the absence of a story in which she had a chance to shine. In "The Yellow Ticket" there is abundant chance, and in all truth it may be said she shines.

Olivier is an Englishman secured from the contract ranks of RKO by Fox. The young man is a real acquisition to any company. He has a good personality, splendid poise and voice, and while he easily rates as good looking probably will not be handicapped by the suggestion that he is handsome except in the instance of some of the dear girls who may be pardoned for thinking so. After all what really counts is that he is a good actor and does not give the impression of being conscious of it.

For perhaps not the first time in recent months Lionel Barrymore, although not at the head of the cast, lands on top when it comes to the question of according the acting honors. He portrays Baron Andre, the bad chief of the secret police of what was St. Petersburg, and what he does in the interpretation of his part is worth while. It is not a "nice" role. It is even worse than that famous one of his long ago in "The Copperhead."

After the three named there is not much left for the remainder of the cast to do. Walter Byron is aid of the baron and Edwin Maxwell is the police agent.

The picture should be real box office stuff, should so be partly because there are a number of suggestive phrases and ticklish situations. Apparently the local Hays organization was concerned as to the treatment accorded this rather sensational tale. It was noticeable a Hays attache was present at the preview.

## THE BELOVED BACHELOR

First cameraman, Charles Rosher; second cameramen, William Rand, Guy Bennett; assistants, Lucien Ballard, Thomas Morris; stills, William E. Thomas.

FINELY typical of what we have been led to believe is to be a "new thought" in pictures is Paramount's "Beloved Bachelor," featuring Paul Lukas. We have been told the producers aim to get away from the gangster, the underworld, the morbid; and to try a new deal in the effort to lighten the atmosphere of depression that admittedly is something more substantial than a myth.



*Charles Rosher*

This story with its locale of San Francisco has been adapted from Edward H. Peple's play by Raymond Griffith, the well-known screen comedian turned writer, and Agnes Brand Leahy. Sidney Buchanan wrote the dialogue and Lloyd Corrigan directed with a sure touch a story that stirs the emotions from genuine pathos to hearty laughter.

Lukas and the circumstances in which as Michael Morda he is placed supply the pathos. Charlie Ruggles as Jerry Wells the sometimes drunk is responsible for much of the laughter, the kind the brusque showman so gentilely describes as "belly laughs." Ruggles' maudlin and pathetic ode to the poor, bleeding grape crushed to make a holiday for mere man is cleverly conceived. With Ruggles as its mouthpiece it becomes a work of art, hilarious in its results even in the painfully repressed atmosphere of reviewers many of whom would rather break an arm than be betrayed into emitting more than a chuckle when in the company of others of their tribe.

Ruggles possibly may get a laugh out of a prohibitionist; if he does it may be difficult to find a punishment to fit the crime. But let it pass.

The mirth is not the major element of the story even if it materially leaven and brighten it. Basically the tale is serious even if it be what in all truth may be described as a tender love story.

The ward of a sculptor grows to womanhood, and as she gains in years and stature the affection of the child for her guardian grows into that of the woman for the man, none the less ardently by reason of the man's unconsciousness of the situation. There are twists in the set-up in the sweetheart of the man's youth who through pique suddenly marries another, dropping into the man's life next just as Mitzi attains womanhood. The visitor decides her old flame looks good and furthermore is successful. She decides to "off with the old and on with the new." Then there is a boy who wants Mitzi.

So it may be seen there are several factors contending for mastery—two women after one man and two men after one woman, with one man and one woman ready at the drop of a hat to sacrifice personal happiness if by so doing the greater happiness of the other may be secured. Under these circumstances mistakes or disasters truly may happen.

Dorothy Jordan fills the consecutive roles of the mother and daughter with Betty Van Allen as Mitzi, the little one. She is an appealing child. Miss Jordan does her full share to round out a fine production. Vivienne Osborne portrays the intentionally rather colorless part of the early sweetheart who in the course of a dozen years walks out on the same man twice—to his infinite benefit on each occasion.

## STRICTLY DISHONORABLE

First cameraman, Karl Freund; second cameramen, Richard Fryer, Al Jones; assistants, William Dodds, Donald Glouner; stills, Mickey Marigold.

TO SAY it was just one laugh after another at the preview of Universal's "Strictly Dishonorable" at the big Forum on the evening of October 27 may not be literally correct, but it is approximately. The picture was ushered in just as RKO's "Public Defender" faded from the screen. That's a pretty tough subject for any preview to follow.

Without the slightest effort to "kid" the newcomer the house rose to the picture, rose to it with undisguised mirth, from the drop of the hat. Hardly could it do otherwise, with Lewis Stone in the guise of the elderly and if not garrulous at least confidentially communicative judge. If at one time Stone represented the burden of the maiden's prayer it may be suggested the only change in the situation is that the maidens now are mothers and—but never mind that.

The actor never has shone to better advantage than he does as Judge Dempsey, benevolent protector of the maid who would throw herself into the arms of this fascinating masculine newcomer, matchmaker when he sees the younger man's intentions are other than strictly dishonorable.

Paul Lukas has a splendid part, that of the singer with a legion of feminine followers who falls in love at first sight with Isabelle, this simple southern girl of a large family in a small town, the singer who renounces the offer of the maid to share his apartment and instead walks the floor of the judge's adjoining quarters for hours and in the morning proposes marriage.

Sidney Fox is the charming Isabelle, strange mixture of simplicity and innocence and of sophistication and pushful, driving worldliness. The psychology is that of one who for the first time collides with what she construes as real happiness and is determined it shall not escape her.

George Meeker is Henry, of West Orange, the bulldozing fiance of the gentle Isabelle. He is a perfect type of the city man's conception of a small town product. William Ricciardi is Tomasso, Italian steward of the club or speakeasy—a fine performance. The same may be said of Sidney Toler as Mulligan, pavement-pounding cop who accepts as gospel the somewhat ambiguous suggestion of the judge that the disturbing Henry is an Orangeman.

The production really is a photographed stage play, the entire action taking place within a club or speakeasy. Not an exterior is shown. The picture was directed by John M. Stahl —and it is a credit to him—from the prize play by Preston Sturges, following its adaptation by Gladys Lehman.

"Strictly Dishonorable" is delightful comedy-drama, but it is designed for adult entertainment. Most distinctly it is not anything else.

## *Academy Increases Awards*

The names of two motion picture writers and one art director have been added by the Academy of Motion Picture Arts and Sciences to its recently released list of nominations for its annual achievements awards.

Final announcement of these awards will be at the banquet Tuesday evening, November 10, at the Biltmore Hotel.

The additions to the writers group are Francis Faragoh and Seton I. Miller and in the art directiond field, Ralph Hammeras.

# Industry Gets Tentative Aperture

## Academy Sub-Committee Submits Dimensions Designed to Standardize Projection as Well as Camera Equipment

**By FRED WESTERBERG**

TENTATIVE specifications for a new standard motion picture camera aperture and a new standard projection aperture have recently been submitted to the industry by the Academy of Motion Picture Arts and Sciences. Actual tests are now being made in the various studios and if all goes well and the large exhibitor chain organizations register their approval an attempt will be made to have all necessary alterations in the equipment made as quickly as possible throughout the nation.

The proposed camera aperture is .651 by .868 of an inch and the proposed projection aperture .615 by .820 of an inch. These figures were decided upon by a sub-committee composed of Virgil Miller, cameraman; George Mitchell of the Mitchell Camera Company, Joseph Dubray of Bell and Howell, Sidney Burton, projectionist, and Donald Gledhill of the Academy. Questionnaires were sent out and numerous conferences were held with various studio and laboratory representatives.

The old aperture, of course, passed out of the picture as a universal standard when the sound track came into use. Since then an assortment of apertures of various sizes and shapes have been trying to get along together. The exhibitor has had a hectic time and the cameraman has been far from happy.

### Camera Aperture Widened

Now it is concluded that since the sound track has come to stay the only logical thing to do is to utilize the largest possible 3 by 4 proportion aperture that can be squeezed into the remaining space on the film.

The committe has succeeded admirably in this chiseling operation, at least as far as the camera aperture is concerned. This has been widened until one side is only .010 of an inch from the perforations, a gain of .028 of an inch. About one-third of the loss incurred by the introduction of the sound track has thus been recaptured in the negative.

Only a portion of this gain, however, is utilized in the projection aperture, as more liberal allowances have been made for shrinkage and registration than has been considered necessary since the Mitchell camera entered the field. It is to the interest of the cameraman to show if he can by actual demonstration that a somewhat larger projection aperture can be used and should be used in order to preserve the picture from excessive matting in projection.

The Mitchell aperture is only .017 of an inch wider than the old standard projection aperture. This has now been increased to an allowance of .048 of an inch applied largely to one side of the screen. It will be interesting to see how much of the picture will be lost on this side in projection and to what extent the picture will become decentered. For this purpose it might be well to utilize a projection aperture plate that has had a slot filed away on each side to disclose the amount of picture being matted off.

The aperture situation has now come to a head. In the final settlement of this matter let us be sure that the needs of cinematography are given full consideration. Speak up now, men, or forever save your alibis.

### *Henry Christensen's Death Mourned by Many Friends*

HENRY Christensen, one of the first employes of Smith and Aller, died in Hollywood Sept. 28, following an operation for appendicitis. He had been ill but a few days. It is believed he had underestimated the seriousness of his malady and had delayed giving it attention. Everything was done by his family and employers in the way of providing medical and surgical skill, but he failed to rally.

Mr. Christensen was one of the few Americans in Los Angeles who spoke the Chinese language, that of the mandarin or Peking or National kind. His knowledge of the tongue was gained while a missionary in China following his service in the United States Marines. He also was employed on the staff of the custom house at Shanghai.

During the six years Mr. Christensen was with Smith and Aller he won the friendship of a host of cameramen, who will remember among other fine qualities his unfailing courtesy and helpfulness.

### *Tobis and Polyphon Join to Make Foreign Versions*

THE German press has announced the imminent creation of the Tobis-Polyphon-Film Company, which is to be capitalized at 100,000 marks. Its particular purpose is reported to be the production of foreign language versions and the "dubbing" of German films for foreign distribution as well as the foreign exploitation of this product.

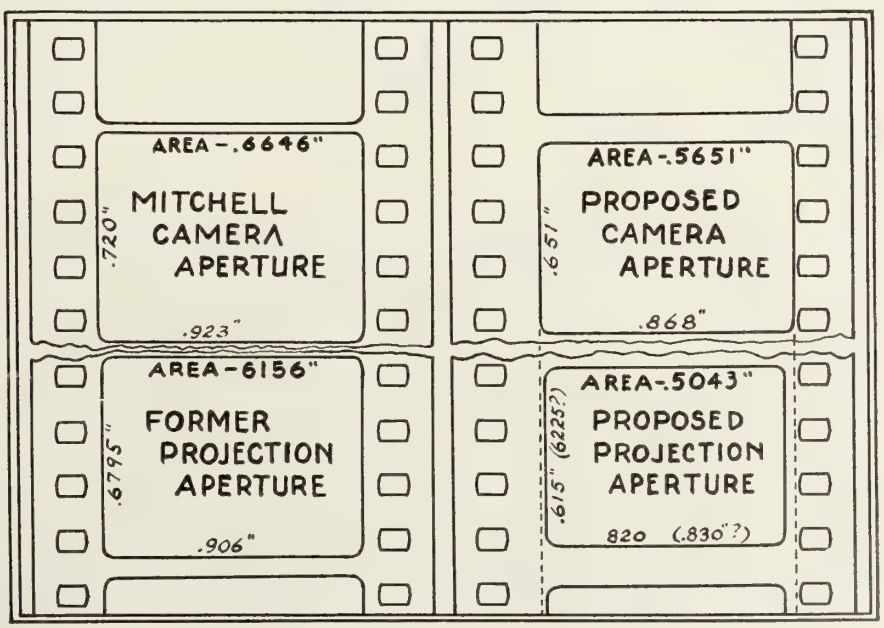
Since this company claims to have at its disposal all important technical processes it is expected its activities will result in an extensive production of "dubbed" versions and as a consequence in a revival of German sound film exports.

### *New Projector Enters Market*

Will Day, well known in the British film appliances industry, has completed a home sound-on-film projector for 16mm. film, the cost of which will be between £75 and £100. The apparatus is designed for schools and institutions, and for travelers for use with commercial films.

### *Film Agreement Pending*

It is reported an agreement has been reached on the principal points now pending between the German and Austrian organized trades with regard to film relations.



# *Dr. Goldsmith New Engineer Chief*

## Members Attending Semi-Annual Session of Society Hear Interesting Papers and Progress Committees' Reports

THE Society of Motion Picture Engineers at its semi-annual meeting at Swampscott, Mass., Oct. 5 to 9, elected Dr. Alfred N. Goldsmith as president and E. I. Sponable, vice-president. The new executive is vice-president and general engineer of the Radio Corporation of America.

Dr. Goldsmith also is a fellow and past president of the Institute of Radio Engineers, fellow of the American Institute of Electrical Engineers, American Association for the Advancement of Science, Acoustical Society of America and American Physical Society, and an honorary member of the Radio Club of America.

The December issue of the copyrighted journal of the Society of Motion Picture Engineers will carry this abridgement of the report of the progress committee, one of the major groups of the society.

### Films and Emulsions

Interest in the adoption of wide film, though dormant for the past six months, is expected to be aroused again with the return of normal economic conditions. The high speed panchromatic emulsions introduced earlier in the year have been given exhaustive trial under the severe working conditions prevailing in the studios, both in this country and abroad.

General satisfaction has been expressed by the trade on their characteristics. Huse has described a panchromatic film which has the emulsion coated on a support having a neutral gray density of 0.2 which is claimed to minimize trouble from halation.

During the first week of August, the Eighth International Congress met in Dresden, Germany. At this important gathering over 100 papers were read by scientists from many countries.

### Studio and Location

During the last six months, motion picture studios continued to make their sound recording equipment more portable and to bring the talking picture gradually to the same technical perfection as the old silent picture.

Until recently it has been common practice in Japan to show two and sometimes three feature pictures, and shows lasted sometimes as long as six hours. In order to supply the demand created by such exhibition schedules a great many feature pictures were required. Last year 650 features were produced and this year almost as many were planned.

### Cameras and Accessories

Evident need for a greater standardization exists, particularly with regard to camera silencing. The Radio Corporation of America has announced the perfection of a silent 48 cycle camera motor which eliminates the necessity of gears between the motor and camera. They also announced a 720 r.p.m. silent camera motor for use on Fearless and Bell and Howell cameras.

Safety devices have been introduced which prevent damage to the mechanism of the Debrie camera in the event the camera jams. A sound absorbing case covers the entire camera. For studio use, a special metal stand is provided which rides on three rubber tired wheels. The cameraman stands on a small rear platform.

Huguenard and Magnan have designed a camera employing four lenses and taking twelve pictures in an area the size of our standard 35 mm. frame. With a linear velocity of the film equal to 3 meters per second 2400 pictures may be exposed per second. Pictures made of the free flight of a large fly show that it beats its wings about 100 times a second, whereas a Senegalese linit moves its wings only 30 times in a second.



*Dr. A. N. Goldsmith,*
*President Society of Motion Picture Engineers*

### Studio Illumination

Very few new pieces of illumination equipment were introduced in American studios. An addition to the cast silicon-aluminum equipment announced in the previous report is a new spotlight employing a 2000-watt, 115-volt monoplane filament lamp.

For general lighting in British studios banks of lamps are commonly used with as many as 40 lamps in a unit consuming about 10 kw. Matted aluminum reflectors are used for each lamp.

Maxfield has shown that an em-

*Society of Motion Picture Engineers at*



pirical relationship exists between the placement of camera and microphone and the acoustic properties of the set. Some eight or ten pictures have been made using the technic, and the results were so well liked that a more general application of the principles is being made.

### Sound Recording

Satisfactory recording of frequencies up to 10,000 per second is claimed for the Fidelytone system of sound recording developed in England. An image of the cathode consisting of a long metal strip in an exhausted glass tube is formed on the moving film, the light glow extending along the length of the cathode from the metal anode opposite its center point. The length of the glow varies in accordance with the modulated input of the tube.

According to a report from Hollywood a new dynamic microphone has been introduced which has an essentially flat response from 50 to 10,000 c.p.s. The Metro - Goldwyn - Mayer studio has accomplished an innovation by placing the microphone and associated amplifier in a spherical metal housing. Rerecording has assumed a new significance in connection with the dubbing in of foreign language versions with original American action pictures.

One item on the annual technical report of the A.E.G. for 1930 was a description of a new German rerecording apparatus. Three films may be passed through the device simultaneously and the record made on a fourth film, or on a disk.

### Laboratory Equipment

One of the most recent additions to the list of modern laboratories is the new M-G-M Laboratory in Culver City. All film is processed on machines, of which there are twelve, and only that actually being handled is exposed as all other film is stored in self-closing steel lockers.

Laboratory processing of negatives and master prints is quite satisfactory, but evidence exists that much of this quality is lost in the preparation of release prints, on which the public judges the value of the entertainment of a picture. Recommendations are being drawn up to correct this serious production defect.

Depue of Chicago has announced a 35 mm. combination sound and picture printer, as well as a printer for color picture work. Duplex Motion Picture Industries of New York also has introduced a combined picture and sound printer as well as equipment for handling bi-pack negatives.

Standard Kine Laboratories in England has installed apparatus for working the Hepworth "stretched" negative process. Films taken at 16 pictures a second can be "lengthened" and subsequently projected at higher speeds. It is claimed "slow motion" films can be made by this method from normal negatives.

A new model Bell and Howell splicer for 35 mm. film is equipped with disappearing pilot pins, for splicing 16 mm. film. A heating unit maintains a constant temperature in all parts of the machine with which the film comes in contact.

### Projection Equipment

Unperforated Czaphane film was projected on a Cinelux projector at a meeting of the French Société de Photographie held this summer. Although the facilities did not permit reproduction of the recorded sound it was reported the demonstration otherwise was successful.

Framing of the unperforated film was accomplished by projecting light through images of perforations (printed along one side) on to a selenium cell connected to a one tube amplifier. Splicing is accomplished by treating the surface with a normal zinc chloride solution at a temperature of 140 degrees F.

A lamp for slitless sound reproduction has been devised by Dunoyer. Essentially the lamp consists of a cylindrical glass bulb having a flat piece of optical glass sealed in one end exactly parallel with a tungsten filament 25 mm. long and 0.1 mm. diameter.

### Projector Light Sources

Data on new projector lenses are very meager for the past six months. At the Eighth International Congress held in Dresden in August, Joachim presented a comprehensive paper dealing with optical systems for projection.

An effort to meet the demand for a portable source of illumination of greater brilliancy is indicated by the introduction of a new low amperage projector lamp designed to operate on 115 volts a-c. current at a maximum of 15 amperes.

A compact portable full wave rectifier provides direct current for its operation. Automatic trimming is afforded by a differentially wound motor.

### Non-Intermittent Projection

A non-intermittent projector for very thin (cellophane) film was demonstrated successfully in Madrid, Spain. The film has a row of perforations along one side and the sound track is printed along the other border. Since the film moves continuously the sound record does not have to be displaced from the picture but runs alongside each picture.

### Screens

A new sound screen recently demonstrated in London consists of a special fabric upon which small semi-parabolic lenses three-eighths inch in diameter are mounted with a special light reflecting cement. The spaces between the lenses are cut away. A screen 17 by 22 feet carries about 460,000 lenses.

### Applications of Motion Pictures

Extensive plans are under way in Japan for expansion of the uses of motion pictures in education. Substandard film is now in wide use in the schools. There are over 300,000 teachers in the empire's 45,000 schools housing 12,000,000 pupils. A program of 180 pictures is in progress for school and general educational use under the direction of the Ministry of Education.

Drawing or free-hand sketching from motion picture films is becoming more and more an accepted practice in art schools. Commercial classroom films are now available for this work.

Sound motion pictures have been offered as evidence of unpleasant noises of an Australian dairy company's workman which disturbed the sleep of the plaintiff. In obtaining the record a microphone was placed a few inches from the window sill in the plaintiff's bedroom, and an ordi-

*the 1931 fall meeting in Swampscott, Mass.*



nary voice recorded for comparison purposes.

### Television Systems

Short has published details on a television direct pickup camera, in which the image of the person being televised is focused directly upon spiral number one of the scanning disc. The camera is mounted on a rubber-tired truck which runs under its own power.

Detailed movement of baseball games, tennis matches, and airplanes in flight have been followed easily with the apparatus, and it is possible to move quickly from a "close-up" to a "long-shot."

At the end of each scanning cycle in the Barthelemy system, the beam is interrupted a very short time. These lapses produce a 480-cycle frequency, which, filtered by an ingenious amplifying circuit, is used to operate a synchronous motor which drives the receiving scanning disc. A 3-watt neon lamp is used for a picture area of 600 sq. cm. as opposed to a 250-watt lamp for a 6 sq. cm. area in certain other systems.

### General Recording

Stroboscopic motion pictures of the angular transients of synchronous motors have been taken by Edgerton with the aid of a mercury arc thyratron. Possible applications are the study of the claw mechanisms of high speed cameras and projectors or the valve spring action of gas engines.

### Color Cinematography

A new additive screen process of three-color cinematography was demonstrated successfully before the Royal Photographic Society in May, 1931. The manufacture of the film has been described in Periera, who states that 1000-foot lengths of aceto-cellulose nearly two feet wide are ruled with a three-color screen so that about a half million squares cover each 35 mm. frame.

A coating of collodion stained green is put on the base and a greasy ink resist applied to the surface by means of an engraved steel roller. A bleaching bath then destroys the green dye where it is not protected. A red line screen, and finally a blue screen are next coated in an analogous way, as the first screen.

A special panchromatic emulsion of large sized grains is used as the last coating, so that on reversal of the negative a fine-grained positive is said to be obtained. A projection method of making duplicates is said to have been perfected.

### Amateur Cinematography

A measure of the rapid growth of the amateur cine business is gained from a statement by Story that 300,000 projectors using 16 mm. film have been sold in this country exclusive of those sold for narrower width films. More than 1000 productions in silent films and about 400 pictures with sound-on-disk accompaniment are available for amateur showing.

### Projectors

The new Model K Kodascope is equipped with an efficient cooling system and an improved lighting and optical system. A 260-watt, 52-volt tubular lamp with a decentered filament is used.

The new 16 mm. Western Electric Sound projector consists of a projector, a turntable, an amplifier and a speaker, all of rigid construction designed primarily for classroom and sales or advertising use.

### Accessories

The advanced cine amateur may now make his own wide pictures. A novel auxiliary lens system is available which consists of cylindrical lens elements giving a magnification of 1.5 in the horizontal plane only. The extra field is compressed into the width of a 16 mm. picture and magnified again on projection.

The introduction of larger diameter objective lenses for 16 mm. projectors has made possible the use of 110-volt tubular bulb concentrated filament lamps, in which the monoplane light source has been made more compact than heretofore.

### Films and Film Processing

The high speed "pan" films which the professional cameraman has had since the first of the year have now been made available to the amateur. Besides the American-made product a German-made 16 mm. panchromatic reversal film of very high red sensitivity also has been announced.

A draft of a proposed German law regarding 16 mm. films was presented for consideration at the Eighth International Congress of Photography. This law is concerned chiefly with specifications for the determination of the inflammability and the combustibility of the film.

Examples of a lenticulated film process called Agfacolor were projected for the first time publicly before the session of the International Congress held in Dresden in August.

### Statistics

According to data published in a book by Jason entitled "Handbuch der Filmwirtschaft," there has been a 50 per cent increase in the number of European theaters since 1926. As of the end of the year 1930 there were 33,842 theaters compared with 22,425 in 1926. The seating capacity has increased 48 per cent; the present theaters seating about one and a third million persons. There are now 72 theaters for each million inhabitants.

There have been 47 additional theaters in India wired for sound with American equipment in the last six months, making a total of 89 installations now in use. Seven companies are producing purely Indian "talkers," one in Calcutta and six in Bombay. The first all-native Indian sound picture has had a continuous run of thirteen weeks in Bombay.

Differences in language cause quite wide variation in the length of a sound film. Five films made of the same picture by an American producer had the following lengths: English, 8,010 feet; Spanish and Italian, 8,259; French, 8,516, and German, 9,609 feet.

## *Block with Columbia*

Ralph Block has become associated in production with Harry Cohn, of Columbia Studio.

Originally a dramatic critic in New York, Block turned to the film field first as an advertising director and then as a production executive. In this capacity his record includes many successes with leading producers.

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*Left, Genesee River, near Baker Farm, Rochester, N. Y. Right, photographers welcome a rest while on a hike*

# *Black Hole of Baker Farm Renewed to Memory of War Photographers*

DURING the eventful days of 1917-18 photographers came into the service of the United States army and navy not to carry sidearms or rifles but to record in silver the history of the great conflict. All along the Western Front photographers in camera-equipped aeroplanes daily plotted photographic maps of the battle ground. These ever-changing maps served as authentic guides to the staff at headquarters in planning and executing military movements.

Civilian photographers were enlisted and after serving a period of infantry training at various camps throughout the United States eventually found themselves sent to government photographic schools before going to France.

It fell to the lot of those selected for the mapping service to attend the aerial photographic school at Rochester, N. Y. This school was established in the plant of the Eastman Kodak Company on Lake avenue, and presented the finest institution of its kind imaginable.

After spending several weeks in this paradise of army life the boys were graduated and taken several miles up the Genesee river in motor trucks, where they were dumped into a veritable "black hole of Calcutta" in the guise of the Baker Farm assignment camp.

Baker Farm was alluded to as a "black hole" not because of its beautiful location on the Genesee, or its picturesque surroundings, but on account of its deplorable accommodations, its unspeakable food, and its heartbreaking discipline. A few weeks of this abominable camp entirely broke the morale of the camera boys.

The only bright spot in this evil period was the somewhat questionable privilege of strolling along the river road at dusk to watch the civilians enjoy themselves at the several nearby summer resorts.

It was at this camp, well remembered by scores of our readers, that Mr. Archer composed the accompanying verse.

**BAKER FARM**
**By Fred R. Archer**

I've spat up the dust of your cinder roads,
  And I've trampled your daisies down;
And I've sweat and I've sweat through the shirt on my back.
  As your sun burned my skin to a brown.
Oh, I've drunk of your coffee as black as the mud
  And I've eaten your grub that was worse;
And I've slept on your ground with a blanket between,
  When the lumps underneath were a curse.

Your flies and mosquitoes have drunk of my blood,
  And your woodpile's broken my back;
And I've drilled and I've drilled on your field of weeds,
  And I've eaten your grease and hardtack.

I've ruined my hands on the holes for your swill,
  As I've dug; and we buried it deep.
Yes I've dug and I've dug on your ground that was hard,
  And I've welcomed your hours for sleep.

But that river of yours, out under the moon,
  With the ripples reflecting the glow;
Oh, I've dreamed and I've dreamed down there by the stream,
  Where the water seemed scarcely to flow.

And the music that came o'er the water so sweet,
  From the happy ones there in the boats,
So low, oh so low that you scarcely would know,
  But it came from some seraphin throats.

Oh, the river, the music, the songs, and the lights!
  And the dreams at the end of the day!
And the moonlight that streams o'er the fields at night!
  Thank God, you can't take that away!

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### *Bausch and Lomb Issues 'Portrait Lenses' Leaflet*

ILLUSTRATED leaflet forms on the subject of "Portrait Lenses," by Bausch & Lomb, contain matters of interest for any one desiring to be well informed on lenses, their kinds, uses and performance.

Extreme speed is the important essential for satisfactory portrait results, it is pointed out. A certain lens will capture and record the fleeting expressions and characteristic attitudes of children, while another will meet the requirements of high-lights contrasted with softened details so necessary in character portraits.

Softened definition plays an important part in the most artistic interpretation of certain types of subjects, the leaflet sets forth. Again there are other occasions when limited space prevents the use of any but a wide angle lens. For the commercial photographer flexibility is a qualification which must receive prime consideration so he may be in a position to handle practically any assignment regardless of the size, location or physical characteristics of the subject.

Tables giving prices and sizes accompany the illustrations and descriptive matter.

### *Amusement Men Organize as Veterans Foreign Wars*

REPRESENTATIVES of the motion picture and allied industries met October 20 at the Troupers Green Room, 1634 North El Centro, Hollywood, to form a post of Veterans of Foreign Wars.

Among those present were Richard Tucker, well known actor, who spoke particularly of the need for a local post, its aims and ambitions; L. E. Holtzman, district deputy chief of staff, who outlined the type of services rendered by the organization as a whole, and Dr. John F. Fahey, prominent Hollywood surgeon.

The meeting resulted in a definite decision to proceed immediately with the formation of the new post and apply for a charter. The district to be served includes Hollywood and west Los Angeles to the beach cities.

Any veteran eligible to membership and members of other posts are cordially invited to attend the meetings of the new organization, which will be held weekly by courtesy of the Troupers, at their Green Room, on Wednesdays at 8:00 P. M.

### *Bruce of Australia Seeks Production Equipment Here*

DURING the final weeks of October J. A. S. Bruce of Commonwealth Film Laboratories, Ltd., of Sydney, Australia, was a visitor in Hollywood. While here he inspected the equipment carried at the Hollywood Camera Exchange and also the sound equipment by Art Reeves' Hollywood Motion Picture Equipment Company.

Mr. Bruce is not a stranger to Hollywood, having for three years prior to 1924 been connected with the Paramount laboratory in the old Vine street lot. He has been in the United States on this visit two months, during which time he has made an extended visit to the trade in New York and to the Kodak works in Rochester.

The Commonwealth Laboratories heretofore has been engaged in release and special print work, but plans are now under way to install production equipment. Mr. Bruce sailed from San Francisco for home October 28 on the steamship Makura.




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### *Mike Levee Now President of Motion Picture Academy*

THE Academy of Motion Picture Arts and Sciences has elected President M. C. Levee, executive manager of Paramount Studios. He succeeds William C. De Mille, who has held the office for two years.

Other officers were Conrad Nagel re-elected vice president, Fred Niblo re-elected secretary, and Frank Lloyd named as treasurer. Clinton Wunder and Lester Cowan were re-elected executive vice president and executive secretary respectively.

Levee is a member of the producer's branch and entered the motion picture industry in 1917 as a property boy at the Fox Studios. In less than a year he left Fox to become business manager of the Robert Brunton Studio. Three years later he became president of the United Studios. Later associations have placed him in high executive capacities with First National, United Artists and Paramount, the last being his present location.

### *Consolidated Men Plan for Golf Battle November 15*

TO further acquaintance and cordial relations among the personnel of various departments the employes of the Consolidated Film Industries will stage a golf tournament November 15 at St. Andrews course in Ventura Boulevard. About forty men will contend for the long list of prizes that have been posted.

George Crain is chairman of the golf committee, assisted by Peter Garcia, Ray Hawk and Stanley Gifford. William Giguerre and T. W. Yates Jr. are taking care of the entertainment and Rex Hodges heads the prizes committee, assisted by T. W. Yates Jr. and Ira Johnson.

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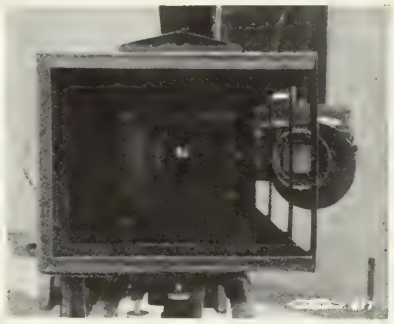
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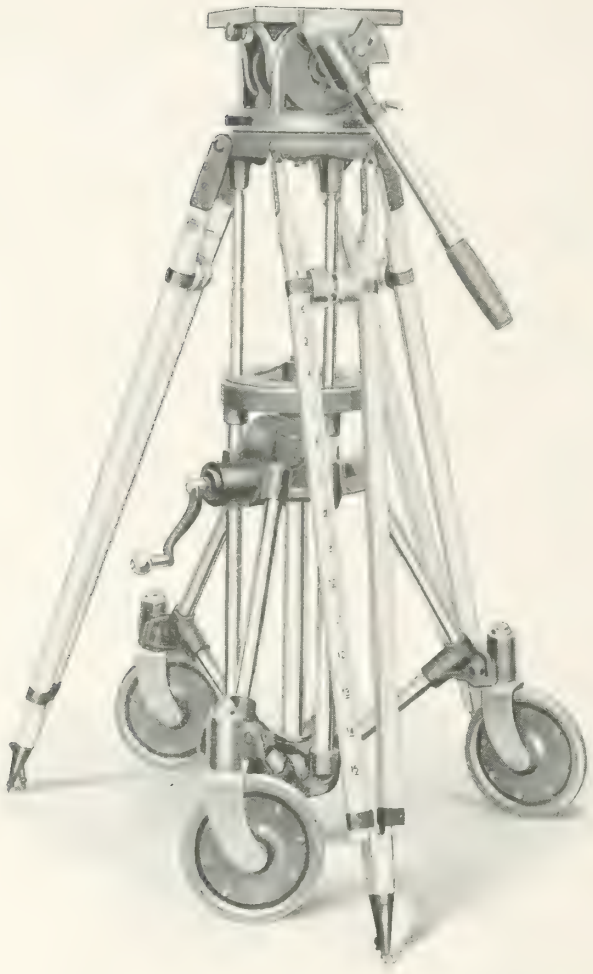
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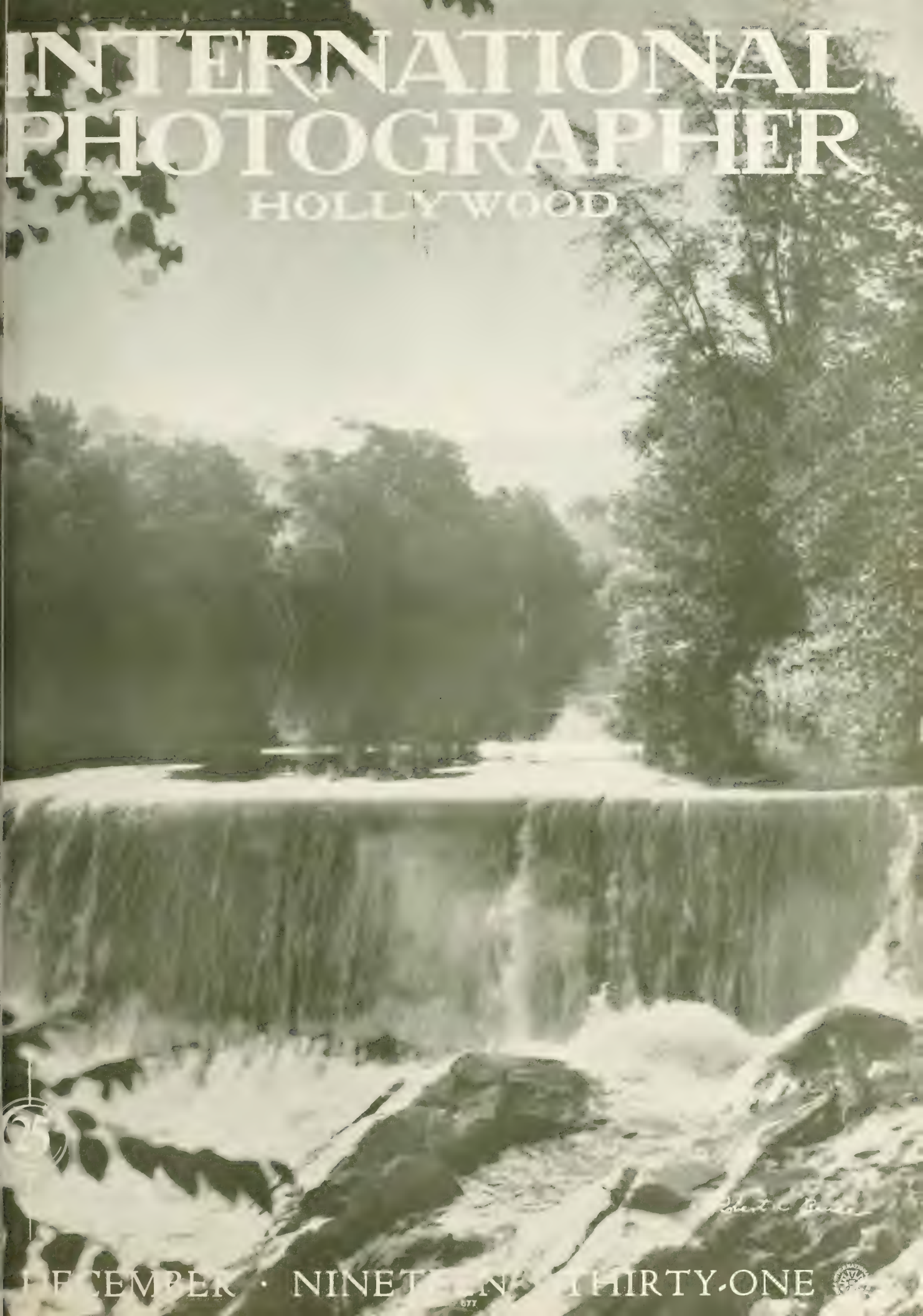
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# INTERNATIONAL PHOTOGRAPHER

HOLLYWOOD



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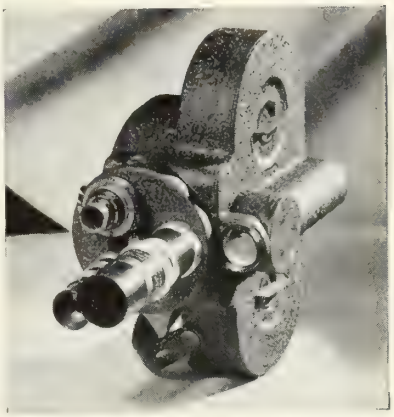
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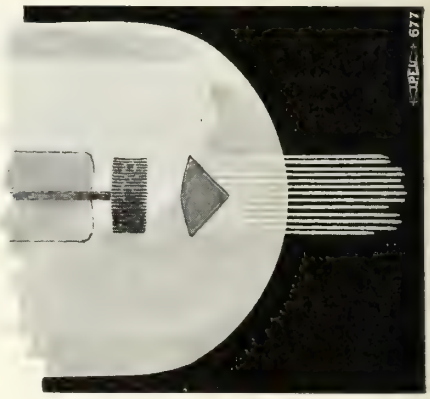
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# The INTERNATIONAL PHOTOGRAPHER

*Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.*

*Affiliated with*

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Vol. 3 HOLLYWOOD, CALIFORNIA, DECEMBER, 1931 No. 11


*"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration."—Abraham Lincoln.*

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HOWARD E. HURD, *Publisher's Agent*

GEORGE BLAISDELL - - - - - - - - *Editor*
IRA HOKE - - - - - - *Associate Editor*
ESSELLE PARICHY - - *Staff Correspondent*
LEWIS W. PHYSIOC, FRED WESTERBERG - - - *Technical Editors*
JOHN CORYDON HILL - - - - *Art Editor*

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# English Smile and See Prosperity

## So Reports Hollywood Cameraman Following Elections and Adds It's Treat to Note the Way People Back Up Country

**By ROBERT DE GRASSE**

19 Greystoke Mansion,
Hanger Lane.
Ealing W 5 England,
November 3, 1931.

THE same old story, rain, only now we have fog and frost mixed with it, and the papers all predict snow some time this month. California always did look good to me, but now it will look 100 percent better. From now on California's rainy season will look like a summer drought in the middle west.

Nevertheless, we manage to survive. Since the election last week most every one appears to be wearing a smile, and there is a general feeling of prosperity apparent, so maybe the weather will cheer up with the people. One thing that is a real treat to see is the confidence nearly all have in the country and the way they stand behind and support it.

Bob Martin and I ran over to Tedington last week and visited Willard Van Enger for a while. He has started his second picture and had only two days in between so evidently they are keeping him on the move. He, Phil Tannura, Bob Martin and myself are trying to get together in London one night, so it will be old home week for a few hours soon, we hope.

For Associated Radio Pictures here we have finished my first and Bob Martin's third subject called "Water Gypsies." It was from a popular English book by that name. We managed to see a little of the country on this because we had scenes to shoot on the Thames and quite a bit around the Grand Union Canal, the home of the Water Gypsies, who are an interesting people.

They are truly a gypsy race, living in their barges on the canal and working the barges for some company hauling different materials back and forth. They do nothing else and are very exclusive, keeping to themselves entirely. The children are raised on the barges and what schooling they get is very slight. They go to school maybe a couple of days at one end of the canal while their barge is waiting for a load and then there may be no more school for a matter of weeks or until they have another couple of days at the other end of their trip, wherever that may be.

### Children Man Barges

The children do as much work in travel as the grownups, and men and women are alike so far as duties on the canal are concerned. It is funny to see a little girl come along leading the horse maybe and work the locks like a veteran.

If it were not for the women and children working it would be impossible to make the canal pay and it would be done away with. The cost of hauling must be low or the companies would use the railroads, consequently a bargee cannot afford to pay salaries for help from what he receives for a trip. Hence a big family and put them all to work.

The children grow up and intermarry and stay on the canal taking over new barges. A. P. Herbert, the author of "Water Gypsies," tried to have a bill passed in Parliament to compel the children to go to school, but parliament would not do it.

They aregued the gypsies were happy as they were, and if they educated them they would become dissatisfied and eventually leave the canal. Then in time there would be no families to carry on. So you see they are even considered a race by themselves in the eyes of the government.

Bob Martin and I have been busy lately getting our end of the new studio in shape. We will be ready to shoot tests this week. The Associated Radio Pictures Studio by now is the best in England beyond a doubt and modern in every way.

Everything is new from the bottom up and all designed after the plan of the Hollywood studios. One stage of good size is ready and the second is now well underway, so we are to have two units working as soon as possible. We have had marker lights installed in two cameras, two already having them, so the equipment and new system will be up to date as far as possible.



*An English camera crew at 4:30 o'clock any afternoon, in this instance on the set of Associated Radio Pictures. Here seemingly the effort is to high hat Hollywood. The east side hack driver in the left center is the correspondent, Robert De Grasse—according to his own description—and at right center is Robert Martin, his fellow-townsman. The others are present and prospective cameramen. At right, in order to obtain a worm's eye view, Director Maurice Elvey slips to the floor in foreground, with Robert Martin and his assistant, Harry Rose, backing him up. Robert De Grasse is in chair.*

# This Thing Called 'Perfect Sound'

## That's What You Get When You Close Your Eyes and the Reproduction Cannot be Detected from the Original Utterance

By JULIUS WEINBERGER
*Engineer in Charge of Research RCA Photophone, Inc.*



*Julius Weinberger*

PERFECT SOUND may be defined very simply: It is a natural reproduction of the original speaker's or singer's voice, or of noises, or of orchestral music. If upon closing your eyes you do not know whether you are listening to a mechanical device or to the original rendition, that is perfect sound reproduction.

A good many persons regard mechanical sound reproducing equipment frankly as a mechanical device, and therefore do not expect it to simulate reality. The consequence of this point of view is that they accept distorted sound and sell it to themselves (and their customers) on the basis of artificially created virtues.

This writer has a vivid recollection of some of the alibis which were used in the early days of radio to excuse poor sound reproduction. Whenever a new line of radio sets was placed on the market a lot of us would sit around listening to the various sets or loudspeakers and switch from one to another. None of them would be even approximately realistic, and then adjectives would begin to issue from the audience.

One set was called "mellow," another "brilliant," a third "soft" or "bright." All of these words merely meant that the sets in question were not reproducing naturally, and so we applied euphemisms to them that would disguise the mechanical character of the reproduction.

### Striving to Create Illusion

Today we are striving to create the illusion of reality, and if the sound isn't natural it cannot create such an illusion. The purpose of all entertainment is to help the auditor to forget himself for the moment and to enter mentally into another world—the world of the characters on the stage or screen.

The more perfectly we create the feeling that he is looking at and listening to real people the better is the chance he will lose himself in the story which is being played out before him, and will leave the theatre with the feeling that he has derived real enjoyment from the show.

What, then, are some of the elements which are necessary in order to achieve this illusion in a sound picture presentation?

First, in speech reproduction the words should be understandable, one from another, and they should all sound like the speech of human beings. There are very few persons whose voices sound exactly alike, and it is often the case that certain types of sound apparatus may render the speech of the various characters in a talking picture quite intelligibly, yet with little difference between the voices of the various men or women in a picture and with voice quality that no human being ever possessed.

This sort of reproduction is acceptable, but it is not realistic. It is also well to be critical in listening to speech reproduction and to listen not only to the quality of the vowel sounds, but to consonants—which are the sounds that generally show up the defects of the equipment more clearly than do the vowels and affect intelligibility to a greater extent.

### Music's Distinguishing Feature

In music the distinguishing feature of natural sound reproduction is the fact that all of the instruments in a full orchestra can be clearly distinguished one from another. In addition there is a great width of tonal range, so that the lowest bass notes and drum beats can be heard as clearly and loudly as the highest tones of the violins.

Further and even more important is uniformity and evenness of reproduction. By this is meant equal loudness of the various tones of the musical scale. Poorly designed equipments (particularly loudspeakers) are frequently marked by the fact that as the music goes up or down in pitch certain tones will stand forth violently while others can scarcely be heard. This difficulty is due to what



*Along the Grand Union Canal, demonstrating that a picture company working even in England will draw a crowd. The troupe is that of Associated Radio Pictures.*

are called "resonance peaks" in the loudspeakers.

In addition to the general characteristics outlined above there is a characteristic which is common to both speech and music, and that is smoothness of individual speech sounds or musical tones. By this is meant freedom from tremolos or additional fuzzy, raspy or other types of harsh noises accompanying the words or music.

In attempting to attain the type of reproduction just referred to RCA Photophone engineers have used a number of expedients in our reproducing and recording apparatus which are given here:

Complete naturalness of reproduction requires that all equipment be capable of recording and reproducing a very considerable percentage of all sounds which the human ear can hear from the lowest to the highest tones. The extent to which this is done is called the "frequency range" of the equipment.

It is not particularly easy to accomplish this and it is especially difficult in the case of the microphones used in picking up sounds on the motion picture stage and the loudspeakers used in the theatre.

### Sound Vibrations

Theoretically the human ear can hear sounds having a pitch from about 32 to 20,000 vibrations a second. However, it has been found by experience that sound apparatus which covers the range from about 60 to 8,000 vibrations a second will deliver a very acceptable and almost natural result.

Certain types of equipment reproduce practically nothing below 300 or above 4,500 vibrations a second. When reproduction from such equipment is compared with that from one which transmits the range 60-8.000 (such as RCA Photophone Type PG-30 equipment, used with the 50-inch directional baffle), there is a startling difference in naturalness and clarity.

Other limited range equipment may reproduce speech intelligibly, but it does not sound natural. On music it sounds like a phonograph. When reproducing a full orchestra it is clearly mechanical reproduction instead of natural reproduction.

In RCA Photophone recording equipment wide frequency range is secured by using the newly developed ribbon microphone, carefully designed amplifiers and recorders capable of making accurate records up to 10,000 vibrations a second.

In RCA Photophone reproducing equipment wide frequency range is secured by carefully designed optical systems in the soundhead, amplifiers which are practically the last word in amplifier design, and loudspeakers which represent several years of intensive research effort.

In connection with the last named it may be said they reproduce the widest and most uniform frequency range that has been obtained by a mechanical device.

The second important element in sound reproduction, namely, smoothness, is obtained largely by careful attention to the devices which move the film in the recorder or reproducer. If the film travels with perfectly uniform speed there will be no gurgles, wows, fuzz or rasp in the sound reproduction. However, to attain this uniformity of speech careful attention to details is necessary.

### No Speed Fluctuations

In the RCA Photophone system the sound is recorded on the film as it travels across a rotating drum. This drum is driven by means of a magnetic system and rotates with such extreme constancy that no speed fluctuation can be observed by the most searching inspection of the original records.

Usually if there is any speed fluctuation it occurs in the reproducing apparatus. Here sound is reproduced by pulling the sound track on the film past an optical system which throws a thin beam of light on the film. Film must necessarily be pulled by means of a sprocket as is common in all motion picture apparatus and the sprocket itself must be driven at a very constant speed.

In the most recent types of RCA Photophone equipment this result is attained by placing an extremely heavy flywheel on the film pulling sprocket shaft and driving this flywheel by means of three belts from a large and powerful motor.

Small speed irregularities due to the belts or other causes tend to be smoothed out by the heavy flywheel. However, a sprocket will not pull film with absolute uniformity since as each sprocket tooth enters the sprocket holes on the film it gives the film a minute jerk.

In RCA Photophone equipment these jerks are ironed out by passing the film over an auxiliary roller (known as the "impedance roller") which has a small flywheel on its shaft, and which is placed between the film pulling sprocket and sound gate. This roller tends to smooth out the impulses which the sprocket would otherwise impart to the film.

### Judging Capabilities

The capabilities of sound reproducing equipment may be judged by these qualities:

On speech reproduction, intelligibility of the words spoken by the characters and ability to distinguish one character from another with the eyes closed. In addition, there should be present the illusion of listening to an actual person speaking from the position of the screen.

There should be complete freedom from boomy quality in the male voices and harshness or stridency in the women's voices, and there should be no gurgles, wows, rasp or fuzziness accompanying any of the voices.

In musical reproduction the following should be observed:

The ability of the equipment to reproduce various musical instruments so that to a trained musician they sound like the original. In orchestral reproduction it should be possible to pick out individual instruments readily when the entire orchestra is playing, and there should be equal and uniform loudness of the bass as well as of the higher pitched instruments.

### Research to Continue

In other words, the reproduction should sound like an orchestra and not like "canned music." Furthermore, solo instruments or the voices of singers when traversing a series of notes should sound equally loud on all tones. There should be no wide fluctuations in loudness or tone quality from one note to the next.

Obviously the last word has not been said in the creation of sound reproduction which fulfills completely the requirement of perfect illusion. There are still many elements in the situation which require research on the part of engineers and education on the part of exhibitors.

The familiar trade-mark which carries the phrase "The Emblem of Perfect Sound" is not merely a cleverly-coined expression. It is a symbol that expresses the quality of sound recorded and reproduced by the RCA Photophone system.



*Fishing dock at Boothbay Harbor, Me.—Photographed by Robert C. Bruce*

# New Bruce Scenics to be in Color

## After Eighteen Years Working in Black and White Well-Known Producer of Outdoor Subjects Reverses His Viewpoint

THE legion of screen followers who admire the scenic pictures of Robert C. Bruce will find in the 1932 releases a decided novelty coming from his camera. For the first time in the eighteen years the man who so thoroughly and effectively has preached the glories and the wholesomeness of the great outdoors will bring to his camera studies the enhanced value that rides with color.

In the four months following July the photographer—and incidentally a member of the International Photographers—with his cars and equipment and crews wandered over Massachusetts, Maine, New Hampshire, Vermont and New York City. As a result of his tour he brought back to Hollywood 30,000 feet of film in Multicolor.

The releases will be in 800-foot lengths. Some of these will be of sunsets in the New England hills and others will bring vividly to the screen the riots of color that mark the foliage of the woods following the touch of frost on those same hills.

The mountains and lakes of New Hampshire were photographed five times from a plane and New York City from a blimp. In all 6000 feet was exposed in the metropolis when the original intention had been to release but 800 feet. From what this writer saw of scores of cutouts from all his pictures it is likely the photographer will change his mind as to the limitations of his New York subject.

It is believed to be the first time New York City and New England have been photographed in color. Certainly it is no idle remark to suggest that picture patrons are due for a genuine treat in the 1932 Bruce subjects.

### Likes Color

The photographer frankly is "sold" on the new medium. That position marks a complete reversal of his long-maintained opinion that the black and white form is supreme for his particular field. The shift in attitude is so complete he admits that where formerly he had paid a lot of attention to stills and had even found diversion as well as profit in photographing them he noted during this last summer a growing disinclination to expose stills.

After seeing in color the motion pictures on the screen the stills taken in black and white in identical locations no longer carried their lure of other years.

Mr. Bruce was fortunate in his weather during the past summer. Not only was the god of rain in benevolent mood, but the rays of old Sol were tempered to a comfortable degree. From a photographic standpoint the summer was described as one of the best in his experience.

One of the strong impressions brought back west by Mr. Bruce was that of the highway system in Vermont—and it was a pleasant one. The plan largely followed in that state on the back country roads for minimizing dust is the use of calcium chloride. The result is delightful motoring. The roads are graded very smoothly, permitting exceedingly comfortable travel. Due to the many curves in the highways the maximum speed often is thirty miles an hour. Nevertheless the slower pace allows abundant time to absorb the natural beauties of the countryside.

### Lure of Yankeeland

So long in fact did Mr. Bruce linger over the glories of rural New England in midfall that he failed to keep his scheduled itinerary—of visiting Nova Scotia and Quebec. But that picturesque land will serve for another story.

The photographer traveled with two cars. He was accompanied by his assistant, Herrin Culver, of Chicago 666, and by Mrs. Bruce. His black and white camera was out of its car but once in the five months on the road. There was a Mitchell camera for color. There were two still cameras, both kodaks of about postcard size.

Mr. Bruce admitted he was intensely interested in still pictures. He remarked he believed the only right way to secure the best results was by waiting for suitable weather. To this obvious rule he would add a consistent study of composition, an intangible something he had been selling for eighteen years.

The time each year spent by the photographer in actual shooting averages about five months. There always is a certain time necessary for preparation, for the careful survey of routes and the arranging of an itinerary. Then after the shooting season is completed there remains the important work of cutting and assembling and then after this work is out of the way the very important task of selling the product to the most satisfactory distributor.

### Color Enhances the Simple

It had been Mr. Bruce's original intention to take a trip around the world in 1931, but the unsatisfactory financial condition prevailing in all countries caused him to change his mind and go to New England instead. The trip had especial interest, for Maine was one of the two states in which he had not been. Then again Vermont was his birthplace.

The journey uncovered the fact that since his own tour through the northeastern corner of the country in 1920 there had been no motion picture cameraman in rural New England except in spasmodic visits of news men in pursuit of pictures of men and things of topical interest.

He found New England especially suited for color work. It has been his view that black and white photography in the case of scenics calls for spectacular stuff, such as the famous mountains of Washington and Oregon. On the other hand in New England the landscapes frequently are composed of pastel shades and pastoral effects, so much so that as said before he found it difficult to get away from the country.

The interviewer suggested that in photographing scenic subjects and



*Milldam at Taftsville, near Woodstock, Vermont.—Photographed by Robert C. Bruce*

over a period of nearly two decades covering much of the world the cameraman becomes something of an empire builder, unwittingly maybe but nevertheless surely.

Mr. Bruce said he had noted many things in Washington and Oregon, in which states he had made many subjects, confirming the suggestion. One manager of a group of hotels had informed him that innumerable visitors from all over the world had informed him their interest in the northwest had been aroused through the Bruce scenics.

An interesting incident had been noted in Portland when the cameraman engaged a contractor to build him a home in that city. When the two men got together the photographer discovered the contractor was a resident of Portland as a direct result of the Bruce scenics of the Northwest which for two years back in a little Michigan town he and his wife had followed on the screen. The two of them had reached and acted on the conclusion that a country of such natural beauty should be a good place in which to live.

It may be remarked in passing Mr. Bruce is very busy these late fall days in Hollywood furnishing a home right in the heart of the film colony of the west coast.

### *The Cover Artist*



***Robert C. Bruce***

# *Hollywood Citizens Indignant Over Wholesale Discharge of Employes*

THE swallowing on October 31 of the Hollywood News by the Hollywood Citizen and the prompt landing on the sidewalk of practically all of the personnel of the first-named evening newspaper has deeply stirred many of the citizens of the motion picture community.

Several hundred men and women, forty-five of them members of printing craft organizations, were set face to face with an approaching winter on one day's notice. It is true the owner of the dissolved publication paid his former employes one week's wages. The owner of the Hollywood Citizen extended his sympathy to the employes who found what they thought to be their home occupied by others.

The larger significance of the transaction, in the viewpoint of those Los Angelenos who believe in the justice of collective bargaining for the worker as well as for the employer, lies in the fact that under the recent absorption there no longer exists in Hollywood a daily newspaper the owners of which recognize the principle of collective bargaining.

By the same action the number of newspapers in Los Angeles in which that principle is recognized is reduced by one. The dissenters from that principle are the Los Angeles Times and the Hollywood Citizen.

One of the factors contributing to the inability of many close observers to understand the reiterated opposition of Judge Palmer, the Citizen owner, to deal with employes through a representative is the upright and fearless and unterrified position of this publisher when combating the machinations of corrupt or weak political or financial leaders.

No one can follow the course of this publisher in a municipal emergency without recognizing his moral courage and in many instances his unquestioned ability to see things from the other man's viewpoint. It is on this account the Palmer attitude toward organized workers is so much more difficult to understand than it would be, say, in the case of an unscrupulous man who made no pretense of seeing a given situation through any eyes other than his own.

Contributing to the difficulty of comprehending the Palmer attitude is the further fact that the Citizen is a member of the publishers' association, an organization which for years as an institution has conducted collective bargaining with the representatives of the organized employes of the printing trade, thereby conferring on all constituent publishers the manifold advantages of statistical data, legal advice and related benefits of a manufacturers' body.

It would seem to be in the spirit of fair play for the Citizen to extend to its own employes the rights and privileges which it is so keen to grasp for itself.

So the throwing on the street of several hundred men and women at a time when so many doors ordinarily open are closed tight and the prompt increase of costs of subscriptions and advertising has caused a feeling of bitterness on the part of many citizens who through the years have contributed to the support of the principle of collective bargaining—and also on the part of many who ordinarily are not concerned in controversies between employers and employes.



*View of Dartmouth College, Hanover, N. H.—Photographed by Robert C. Bruce*

### *Western for Polytechnic*

The Polytechnic Theatre, London, the first house to show motion pictures in England in the days when Lumiere Brothers demonstrated their now famous oiled paper, has been wired with Western Electric.

The Polytechnic Theatre is unique in its selection of films, limiting its bookings to "reality" films such as "Tenbi," "Dassan," and "Stampede," the latter produced by Major C. Court Treatt, now in Hollywood, and which subject soon will be released in the United States.

# Shooting Caribou with the Camera

## Stirring Scene When Herd of More Than Sixty Thousand Swim Mighty Yukon in Annual Migration to the Northland

**By GEORGE J. LANCASTER**



*George J. Lancaster*

REPORTS had been received by Paramount News that the annual caribou migration to the north would soon start in the Yukon country and I was assigned to "get the story." The wire received contained little or no information regarding locations which would help. Looking at a map of the Yukon Territory I soon learned the mighty river is over two thousand miles long.

No one knew at which point the caribou would cross. Several facts were at least very apparent—I had a large order to fill, a strange virgin country to explore and a river full of treacherous rapids with a long list of tragedies to its account to get acquainted with.

The trip from Seattle to the Yukon, via Skagway and Whitehorse at the headwaters of the Yukon, was eventless. I recalled the impressions of romance connected with the Yukon gleaned from geographies of school days and the works of Robert Service in later years. Now I had been thrilled by the actual experience of having seen it.

Aboard the river steamer Whitehorse waiting for the downstream trip to Dawson to commence each minute that passed seemed to be a minute wasted. I knew now I had a tough job ahead of me and I was eager to be off.

Soon the sun would go down below the range of snowcapped mountains for a few hours and we would be on our way. The Yukon skiff that I had ordered to use for filming lay across the bow of the steamer, filled with water to swell the planking so as to prevent leaking.

Next morning at six the Whitehorse whistled as it approached Fort Selkirk. The deep notes echoed all around the sleeping country. The morning snapped with cold. A sky asparkle with stars gave way to the gold and orange rays of the rising sun extinguishing the paleness of the gray dawn. The breeze which had been blowing steadily upstream soon brought our scent into the village, back from the river front.

### Dog Chorus

A dog barked. Then a strange mixture of barks and wailing howls, peculiar to the Alaskan dog, commenced. In a few seconds the morning was hideous with sounds as every dog in the village came scrambling to the river's edge. There were dozens of them. The noise was enough to wake the dead.

Immediately the doors of the log huts started to open showing the red coals of fire within. Silhouettes of men, women and children as they came peering from the darkened timber covered village to greet us became visible. They seemed to arrive from all directions. Fort Selkirk had awakened.

While busy stowing away equipment in my boat, which had been lowered into the water, I encountered the factor of the fort, an old bewhiskered man with a large round jovial face. His character impressed me as we walked to the post exchange while I explained my mission to him and sought information regarding the possibilities of employing a guide.

After interviewing one whose terms were twenty dollars a day "and found" I decided to go alone. Laying in food for three days and cutting a huge bushy branch from a tree I was off amid cheers and dog barks.

Amidstream I tied the painter to the branch and threw it ahead of the skiff allowing it to drift as though it were towing the skiff. This prevented the boat from drifting in circles and kept it on a straight course in the river. At times I estimated the speed of the drift at about 25 miles an hour.

### Thunder Rumbles

I drifted all that day with only the sound of water boiling over the rocks near shore to disturb the quiet. I sat peering from bank to bank ahead and behind, alert and hopeful for a sight of caribou. Occasionally I could hear sounds of a single animal in the thicket.

Gradually white fleecy clouds began to pepper the azure blue sky, the warm rays of the afternoon sun were intermittently shut off and distant rumblings of thunder in the mountains warned of an approaching storm. A stiff breeze from the south sprang up, and within a short time the sky and sun were totally hidden from view.

The downpour of rain soaked me to the skin. The formerly peaceful river was filled with eddies and riffled by the wind. I began looking for shelter. On I drifted through the fury of a Yukon blizzard. Whisky had



*Photographed by George J. Lancaster at the annual migration of caribou over the Yukon River in 1927*

never entered my mind—but now, My kingdom for a quart! And then I spied a log hut.

The hut was deserted. Weeds head-high grew all about. I had to slash my way through. Inside was a small stove. A saw and ax hung on the wall, supplied by the Territory for such emergencies.

Soon hot coffee and beans filled the dank hut with an assuring aroma that seemed to bring life to the dust covered room in addition to all that it did to me. While waiting for the storm to abate my clothes were hung about to dry.

As dusk fell I began preparations to continue downstream. The sky cleared to a cobalt hue. The river now flowing peacefully again, seemed to beckon me and I was soon in the middle once more—drifting and looking.

Three days later, after having traveled 155 miles, I pulled ashore again at Steward, a settlement of about twenty-five whites. No sign of caribou had been encountered, which was later accounted for by advice received from a sourdough that I was two weeks too late.

Learning that the Whitehorse would stop at 7 o'clock for passengers I decided to return to Selkirk for another attempt—this time with a quart, maybe two quarts. Following this decision and with a hearty supper of venison I turned in.

Sounds of running footsteps and shouts from the crew for the cameraman awakened me. "Caribou ahead, Sir—hurry" came through the gratings in the stateroom door. The ship's bell struck 4:30 A.M. as I hastened on deck. The sight that met my eyes was indescribable.

Only pictures adequately could tell the story as the animals milled and splashed in midstream, young ones beside their mothers. Huge antlers were massed together and at times the steamer had to be stopped to prevent hitting them. It was a spectacle one could never forget.

Reviewing these events, which took place in April, 1927, the memory is so vivid that it is easy to recall all the atmosphere and lure of the unknown suggested by this section of the northland. Taking a memory farewell look from the top deck of the steamer Alaskan it is not difficult to see again the snow-covered peaks of White Pass as they stand out against the gray sky giving the impression of having been cut out with a sharp knife.

Skagway once more is receding, the vibrations of the engines coming to life are felt, the voice of the officer on the bridge calls out the command to "cast off." I am transported back to the present with camera evidence of experiences that otherwise might seem but remembrances of a realistic dream.



*Camera view of caribou milling and splashing in midstream*

# *Ohio State University Producing Talkers for the Hard of Hearing*

AND now they're making talking pictures for the deaf and hard of hearing. These rightly might be styled "silent talkers," at least as far as the congenitally deaf are concerned, for the latter receive no sensation of sound as they view the pictures though they readily learn to "hear" with their eyes the conversation of the talker characters.

Ohio State University has been conducting interesting experiments along these lines, according to Bell and Howell. Under the direction of Dr. G. Oscar Russell, chief of that institution's phonetics laboratories, Miss Marie Mason has been working with talking pictures especially designed to give increased lip reading facility to those of defective hearing.

Talkers in which lip motions and other facial movements, together with body gestures, are introduced according to a carefully determined plan are produced in the laboratory studios. Then the pictures are shown for lip reading study. By means of 16 mm. motion picture projectors they can be conveniently shown over and over again until every speech movement and emotional expression has been correctly interpreted.

**Talker Records Detect Flaws**

A talker sound record synchronized to the film speech movements is made on phonograph type discs when the pictures are filmed and this is used primarily as a control on the validity of the original film to enable the instructors to assure the correctness of every speech movement used by the talker characters.

Frequently, for example, the characters in a talker may make motions with their lips without uttering a sound. Instances of this and similar character are detected by means of the talker record, and the film is then re-edited or retaken so that these may be eliminated and hence not confuse the learners and have them "hear" sounds that were never made.

Dr. Russell states that practically one-tenth of all college students in this country and Europe are shown by careful surveys to be afflicted with hearing difficulties severe enough to result in failures in their studies. Due to the introduction of the talker visual hearing instruction method at Ohio State, he asserts, student academic failures due to defective hearing have been measurably decreased.



*Migration of caribou across Yukon River*

### *Sasha Film Company Fails*

The collapse of the Sascha Film Company foreshadowed from Vienna last August has now become a fact and according to newspaper reports the company is requesting receivership proceedings to be instituted.

Although the Sascha has been successful with recent productions the situation could not be averted. It is attributed in a great measure to the shaken financial conditions of the international markets and primarily to the financial crisis in Germany.

### *Portable for Joinville*

Western Electric has supplied a portable recording channel to the Paramount studio, Joinville, France, for use on location. The channel is contained in sixteen trunks made of duralumin.

# Roderick Giles Noise Ketcher



**The Kid Himself**

**As told by**
**Fred A. (Red) Felbinger**

**To the**
**Sassiety Reporter**

THIS wuz the modern age! The age of all fangled contraptions to make livin more complicated, a age of new do-dads every day to mix up the scheme of why people should stick to the big town. Outstanding of all these modern curses wuz a little invention we so jokingly call a god-send . . . the telephone . . .

It wuz the biggest of the bawlups wished on us . . . it wuz supposed to span space or sumpin like that, but what it wuz used for mostly wuz to cause apoplexy with hombres what set on fire easy while waitin for wrong numbers or tired business men phonin the little woman to tell em they had to work overtime cause the new secretary wuz blonde . . .

Well, now you know such delicate instruments like telephones could go on the fritz right away, so a race of superhuman guys wuz created to keep the infernal gab machines in workin order. The telephone company made up a army of these high tension birds out of first rate material recruited from universities, magazine coupon institutes and night schools.

They wuz the last word, in technical edication, and likewise wuz high power on the payroll . . . about thirty five dollars per week top . . . providin they furnished their own car to get around in. And with this army of the telephone company enters the hero of this here yarn.

Roderick Giles wuz his name; he wuz the ace of the nickel snatchers. Speed wuz his ideal, if there could be such a thing mixed up with the telephone bizness. Roddy, ole boy, ole boy, always could be depended on to come thru where others flopped on puttin another phone back into circulation.

Roddy started out humblelike, fixin phones in homes of tired wives waitin for not so tired husbands. If some dame phoned in and complained the phone in her boudoir was dead Roddy wuz the baby that got the assignment, and no dame had to slip on the old kimona when he entered the bedroom.

**Squawkin Tintypes**

Rodney had only one rulin passion in life and that wuz to keep them little bells in jinglin order for his company. Life wuz just one phone after another, but all good geniuses must take time out for play now and then, so Roddy would curl up in his spare time of a night and settle down on the parlor rug to readin the latest radio magazines.

Or maybe he burned the midnite oil makin up another new radio hook-up on a new two-tube set which would pick up distance. Vices he had none except he drank quite a bit down at the corner drug store. Coca Colas wuz a weakness with him. . . . Now the world do move, and if it didn't maybe this here tale never would of been told. Along came the miracle of all time. The gallopin tintypes started to squawk.

Talkin pitchers! And Rodney got a new lease on life every night he went to the corner pitcher house to marvel some more at the newest development of his callin. Here wuz a new field at last. Finally his stifled soul could conquer new fields—if only he knew who to see, where to go, to volunteer his genius to the new medium. Rod got goose pimples every time he heard the newsreel talk.

"Gosh, how them newsreel fellas must travel," thought he. And then Fate threw little Lady Opportunity right into Roddy's lap one mornin'. Roddy wuz just walkin into the telephone exchange with a hamburger with lots of onion which he had just got for the chief operator, the voice that breathed a smile, when the head maintenance man stopped him and yells, "Hey, Rod, dash down to the Screen Digest company right away . . . their main board is out of komish."

Rod perked up them lovincup ears of his right away. "*Screen Digest!*" Holy smokes—the big newsreel corporation! Maybe this wuz the call.

The fire in Rod's eyes flared new hot coals of ambition as he drove his high power emergency car (Model T) over to the topical flicker foundry. His heart wuz pumpin as he dashed in the reception hall and stopped at the information desk and asked the gum chewin babe where wuz the board that needed the fixin.

**To Meet Real Cameraman**

"Oh, the board's all right," warbled she, "but the phone up in the cameraman's room wuz accidently torn out this mornin, and we thought maybe we should get it fixed so them alibi hounds up there will quit clutterin up this office callin up them janes they associates with" . . .

"Yes, mam! Yes, mam!" cries our hero, "lead me to it." At last he wuz to enter the world of these here secret heroes of his heart. Real cameramen—and he wuz about to meet them face to face, gee! . . .

Well the little sight for sore eyes ankles Roddy down the corridor, when suddenly a door busts open and out sails somebody's new straw skimmer, accompanied by some of the fastest machine gun speed cursin that ever connected with them immaculate ears of our hero.

Roddy looked at the frail, and the way his face smarted he knew it wusn't sun tan that wuz botherin him. However, the dame apparently didn't hear the dialogue oozin from the room. She only stopped, looked in and pointed to it sayin, "That's the room, the godam squirrel cage!"

And she pulled a fadeout while




*No dame had to slip on the old kimono when Roddy entered the bedroom.*



*The taking of stills is a serious matter oftentimes, as will be noted in this shot of the still camera crew and chief photographer and director on "Dr. Jekyll and Mr. Hyde" at Paramount. Two still cameras are poised above Fredric March as he portrays the transformation from the character of one to the other. At the top is Frank Bjerring, stills; below him is Gordon Head, stillman on the picture; at left foreground is Reuben Mamoulian, director, and at right is Karl Struss, chief cameraman. The photograph was taken by Earl Crowley.*

Roddy lap dissolved into the room. And here he wuz face to face with his heroes . . .

"You big lug, what's the idea tryin to bust up my new skimmer?" one of em is crying which Rod recognizes as the author of the mustn't use words. Over in the corner squats four or five more. "Shoot the five now! You baboons," hollers another. Roddy's adams apple by now is startin to choke him, seein as how he was ushered kinda unawares into the society of the men he worshipped.

Finally the old courage plays a return engagement with Rod and he totters over to one of the boys. "Pardon me, sir, I am from the telephone company to repair the phone," he ses, and Rod wuz surprised hisself just how he threw all the "it" he possessed into his speech . . .

The cameraman just kinda looked at him and finally replied: "Well, what do you want me to do—bust out cryin about it? . . . There it is over on the floor."

Rod tried to walk over the gang on the floor when he decided maybe he better wait and not disturb these here important guys, but just then one of em holdin two little ivory cubes with black dots on em tosses em down, crying: "Well, I ain't gonna stand youse birds off all day. If you can't put the dough on the line lets quit!"

**These Here Heroes of Rod's**

So a path was cleared for our hero so's he could get down to the job before the time and a half set in. So all the time Rod is aworkin on the wrong number ketcher he listens to these here heroes of his hopin maybe he kin get a in and get acquainted. And then it looked like his prayers got by St. Peter at the pearly gates.

One of the boys ups and starts to chin with him. "Say, son, you been aworkin there for half an hour and ain't said a word yet . . . That's the kind of birds we should have in this racket handlin our sound!" . . .

Oh gosh! Oh gee! and Rod kinda fastlike at makin the best of openins like this blabbed out: "Gee, sir! If only I would be so fortunate to have a chance to get into your marvelous business." And then in afterthought, "it must be fascinatin work!"

And the lens snooper saw a opener to kill a little time for his mates. "Say, boy, I kin use you right now, and it might be able for you to get a first lesson in bein a sound engineer!"

Sound engineer, Holy gee! just imagine, callin cards and all . . . Roderick Giles, Sound Engineer, Screen Digest . . . it would make Roddy feel like Horatio Alger was his pappy if he ever got over to first base on this one . . .

"Well," opens the big-hearted camera chauffer, "You see that thar groan box of mine is kinda givin me no end of trouble and I am up to the neck tryin to fix it and I was sorta wonderin if you couldn't dash into Mr. Walters office and ask him for the film stretcher!"

"Why, er—a—yes, sir!" shoots out our hero, just like the rat-a-tat from a Chicago gangster's typewriter, "I'd be delighted to, but—er—where is Mr. Walters office? . . . and who is Mr. Walters?" . . .

"Oh, Mr. Walters is the big chief . . . The editor . . . and his office is right down the end of the hall . . . the one with the big glass window in it."

And our hero dashes out the door suddenlike, sayin, "Yes, sir! I'll hurry, too!" And the big button pusher yells after the vanishin Roderick . . . "Never mind knockin, just bust in . . . the big chief is always too busy to answer knocks."

**About to Face the Great**

Rod made a new 100-yard record gettin down that hall, and as he got to the door his heart was pumpin like the latest 16-cylinder fire engine workin overtime on a big 4-11. Here he stood before the big door, on the threshold of the all mighty, the great Mr. Walters, Screen Digest Editor.

How often Rod had seen that name flash on the screen down at the corner movie emporium. And now in an instant he wuz to face this man . . . Rod pictured a big broad shouldered executive . . . a little gray at the temples . . . dark blue double breasted suit . . . about six telephones before him . . . several high-class secretaries dashin back and forth over the swell carpeted floor . . . etc., etc.

So Rod opened the door all set to fulfill his mission . . . and there stood a bird with yesterday's dirty shirt on, sleeves rolled up, bubbly eyes from a bad bender the night before, his face lookin like a Mennin shavin ad . . . before sloppin the shavin cream on . . . and he also had a vest on . . . and the vest proved to Rod the fellow wasn't exacly a expert on makin his gravies match the color of what he wore . . . or maybe it was only eggs.

Rod also kinda perceived the floor was minus the carpet but lavishly draped with two garboons which made first rate waste baskets. Rod

was wonderin if he picked the right joint when suddenly the guy boomed out at a second inmate Rod had muffed in his first inventory . . .

The inmate, Rod found out later, was the head soundman . . . Anyhow, the big shot boomed out at the H. S.: "What the hell am I runnin here, a newsreel or the ladies home journal?"

Rod knew he picked the right joint all right . . . That was Mr. Walters, the Editor . . . Oh, well! all the great men ain't swell lookin at that, Rod remembered readin somewhere . . . "I ask you, what the hell am I runnin here—a newsreel or the ladies home journal?" again bellered the great Editor . . . and the head soundman cried meekly his favorite, automatic answer, which he wuz so used to: "Yes, sir" . . .

"*What, talkin back to me?*" yells the big shot, and the way the words came out Rod was reminded of the tornado that hit the ole farm back home when he wuz a kid . . . it seemed like the walls even shook when this guy yelled.

Rod braced himself, when he recovered, from his sudden entrance into this, and he knew he wuz here on a important mission, so he ups and addresses the all mighty one: "Sir! I would like to have the film stretcher for the cameramen back in the camera department."

**Soundless Baby Parade**

"Now I'm sick and tired of these flops we're havin with these here high power collich graduate soundmen of yours," continues the Editor, and Rod was wonderin if maybe he should of rapped on the door first . . . The man hadn't even seen him yet. And the all mighty one gets redder and redder, as he yells . . .

"You stand here and tell me no sound on the baby parade pitcher . . . the biggest story of the month . . . big closeups of the little darlins cryin their dear little eyes out . . . one of the greatest human interest gags the dear public craves and not one murmur on the screen? . . .

"And you stand there an tell me that mike you got thar ain't no good . . . after I junked the ole ones and payed two hunnert bucks more for that type!" . . . and Rod's eyes panned down to the mike; it wuz the first time he saw that marvellous instrument at so close range . . . and all of a sudden Rod noticed the lead cable to it, danglin kind afunny like . . one of the connections had worked loose and the wire wuzn't makin contact . . .

Rod never will know to the day he gets to the pearly gates what made him do it, but he got right over to the mike, grabbed it from the head soundman, looked at the loose connection, got his screwdriver out and fixed it . . .

The Editor stood silent during the maneuver . . . so did the head soundman. Rod finished, looked up to the Editor and said: "Pardon me, sir! That wire was bust off! I'm sure it'll work now."

"Who are you?" cried the chief.

"My name is Roderick Giles, sir! I'm a maintenance man from the telephone company, sir! . . ."

"Wuz!" cried the Editor, "but you ain't no more . . . You're hired as a soundman for this outfit startin right now." . . . Everythin went black before Rod on them words and he plopped to the floor . . . Rod had fainted . . . When he came to, the dizzy little blonde, in the reception room, had a Garbo hold on him and wuz tryin to bring him around by beggin him to drink from the little glass she held . . .

Rod pulled himself together. "Where am I?" he ses.

"Okeh, Baby! Take it easy now. You'll be all right in a minnit . . ." says the platinum baby . . . "You are now a soundman for Screen Digest."

"Pinch me, I can't believe it!"

"It's the truth, big boy. You solved the biggest one they've had around here since the flickers started to groan . . . you're the hero of the joint."

And the frail chuckled kinda cute like . . .

"You're my hero, too!" ses she, and she brings them Max Factor simonized lips of hers up close and sizzles a hot one over on to Roddy's virgin ones . . .

(To Be Continued—Maybe Soon)



*Rod grabbed the mike from the head soundman, saw the loose connection, got his screwdriver out and fixed it.*

# *With Effects and Loud Speakers Stage Mob of Ten Makes Real Noise*

ANOTHER innovation for legitimate stage productions was contributed by Electrical Research Products, Inc., with the opening in New York of Norman Bel Geddes "Hamlet" at the Broadhurst Theatre November 5. Shakespeare's centuries old lines were enhanced by modern science in the form of music and sound effects coming from the loud speakers of a reproduction system.

Special recordings have been made of a type similar to those used for phonograph record programs over the radio. Twin turntables, operating at 33 1/3 revolutions a minute, are so arranged that there is no pause in switching from one record to the next and also provide for superimposing one sound effect upon another.

This superimposing facility is used particularly to marked advantage in the ghost scene, during which the weird sound of the wind at midnight continues through a brief musical selection which heralds the appearance of the ghost.

The sound from the phonograph records is reproduced through five loud speakers located at various positions back stage and controlled by a switching system which permits selective or simultaneous operation.

Thus, in the mob scene, by switching from one speaker to another in sequence the sound gives the illusion of a crowd surrounding and approaching the citadel, and the weak, far-off, murmurs and cries develop to a great climax and loud cheers when the gate finally is broken down.

The prelude, overture and entire musical accompaniment to the show is reproduced over the system—there being no orchestra or other conventional music used in connection with the play.

The reviews and audience comments in Philadelphia, where the Bel Geddes production had its try-out, were enthusiastic about the entertainment value contributed by the most unusual music and sound effects.

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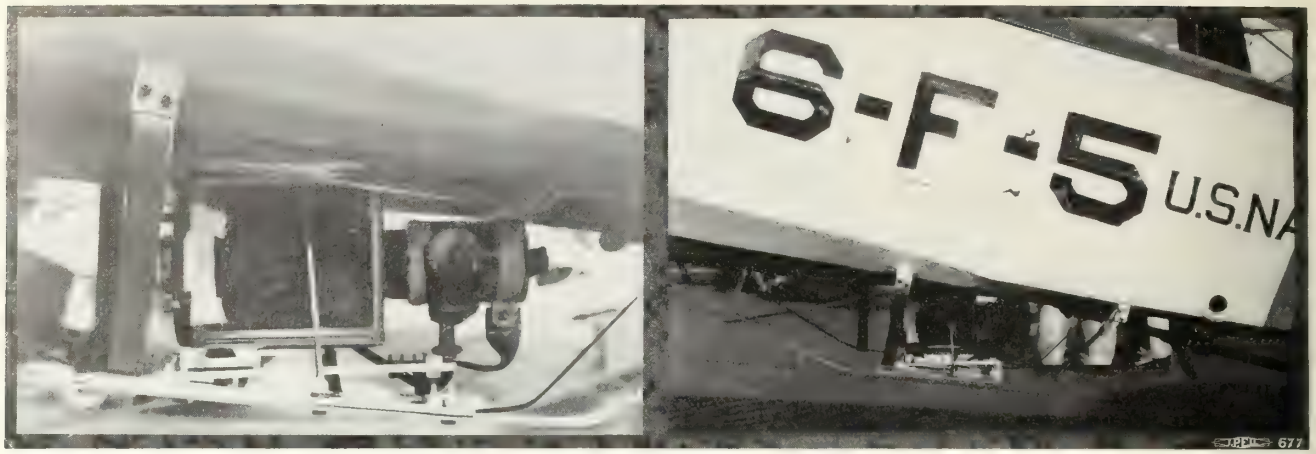
***Paging F. Herrick Herrick***

The General Bulletin of the International Alliance prints the complaint of International Photographers of New York regarding some of the activities of a person calling himself F. Herrick Herrick, who has been making local news shots and short subjects.

In Wilmington, Del., recently Herrick employed a member of 644 and failed to properly pay him.




*And Roderick Giles fainted for the second time in his life!*




*Close-up of camera mounted under airplane, with magazines placed above in fuselage—Right, long shot of same arrangement as used by Charles A. Marshall in M-G-M's "Hell Divers"*

# *Audience Thrilled From New Angle*

## Camera Mounted Under Fuselage of Airplane Records Approach of Mile Over Sea and Landing on Deck of Carrier

**By CHARLES A. MARSHALL**

AMONG other setups I have used at various times to give the audience something new and thrilling in the way of air shots I believe the one shown in the accompanying illustrations produced a shot that for real thrill and unique camera angle has not been topped. This mount was used on a single seated navy fighting ship flying off the aircraft carrier Saratoga during the navy's cruise to Panama the early part of this year.

A standard Bell & Howell camera was used on the regular Bell & Howell tracks welded on to a steel plate which in turn is bolted to a hammock of steel strap hung under the fuselage just in front of the landing hook and tail skid. The whole mount is bolted securely to the main members of the fuselage so it can withstand terrific wind pressure, as the plane goes through vertical dives from altitudes of ten thousand feet or more and other such maneuvers.

The fore and aft members of this hammock project forward and act as runners to knock down the landing cables on the deck of the carrier, which otherwise would wipe the camera and mount off the plane.

The camera shooting straight forward with a 25 mm. lens holds within its field the entire landing gear, the under side of the fuselage and part of the wings on both sides. A cable from the camera motor runs up through the fuselage to the batteries and on to a switch in the pilot's cockpit.

As the pilot comes in from the landing circle to approach the "Saratoga" he has but to turn on the switch when he levels off four or five hundred yards astern. We then see the great "Aircraft Carrier" through the landing gear. As the plane approaches, the ship gets larger and larger, until the camera passes over the stern end of the landing deck recording continuously the approach and the actual contact of the wheels with the deck as the plane lands. After a short pause to unhook the arresting cables the plane taxis on up the deck to its parking place.

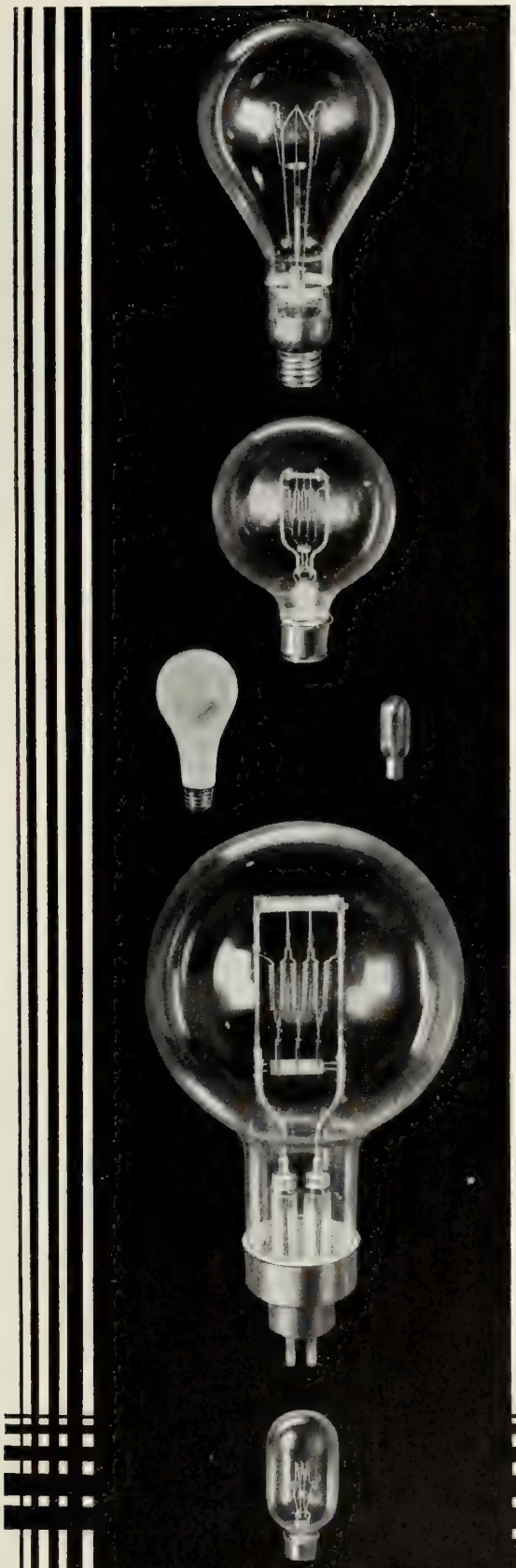
This setup actually puts the audience in the plane and lands them on the deck. This is one of the most thrilling of many unique shots I was able to get for M-G-M's great naval air picture "Hell Divers."

### *Mrs. Allen Passes*

Mrs. Paul H. Allen, wife of one of the industry's pioneer cameramen, died November 7 after an illness of three years. Besides her husband she left two daughters, Pauline and Betty, ten and eight years old respectively.



*Enlargement from motion picture film of M-G-M's "Hell Divers" with camera so mounted under airplane that spectator is in position of person under plane as from a distance of a mile the ship approaches and lands on airplane carrier Saratoga, seen in distance.—Photo by Charles A. Marshall*



# Better Pictures

## *Sharper, Cleaner Cut Negatives*
## *Better Color Values*

•

THE NEW super-sensitive panchromatic film makes it possible for G. E. MAZDA lamps to serve the cinematographer more effectively than ever. G. E. MAZDA lamps work in perfect harmony with this new film, each helps to bring out the good points of the other.

Thus it is not strange that straight black and white pictures taken with G. E. MAZDA lamps are sharper in detail and cleaner cut from every standpoint, while in color work, enthusiasm runs high because of the more accurate color values registered.

Of course our engineers and scientists keep closely in touch with photographic progress, so that new ideas in the realm of photography do not have to wait for lighting to catch up with them. General Electric Company, Nela Park, Cleveland, Ohio.

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*Hear the "G-E CIRCLE"... the woman's club-of-the-air... over N. B. C. coast-to-coast network of 54 stations, at twelve, noon, E. S. T., every week-day but Saturday. Also every Sunday, at 5:30 P. M., E. S. T., with the world's finest voices singing the world's favorite songs.*

GENERAL ELECTRIC
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# NOT *too good to be true*

WHEN Eastman announced a new negative film two to three times as fast as previous emulsions, the news seemed almost too good to be true. However, Eastman *Gray-Backed* Super-sensitive Panchromatic Negative has lived up to every claim made for it . . . and more! It has brought benefits that no one could foresee. It has strengthened every link in the production chain. Naturally, it makes its greatest contribution to *the cameraman*. If you are not already using Eastman *Gray-Backed* Super-sensitive, get acquainted with it at once. Only by means of this ultra-fast, gray-backed negative can you bring your artistry to its fullest possible expression.

EASTMAN KODAK COMPANY

J. E. Brulatour, Inc., Distributors

New York Chicago Hollywood

# Cream o' th' Stills



*Photographed by*
*Robert S. Crandall*
*at Peter Pan Club,*
*Big Bear Lake*

*Pine Trees must be*
*The pioneers, the wanderers*
*Who ever stray*
*To the wilderness's last outpost,*
*Guarding the mountain way.*

*Verse by*
*Berenice M. Conner*

# Cream o' th' Stills



*Alexander Kahle, who photographed this striking view of the Grand Canyon, aptly describes it as "God's boldest and most flaming signature across Earth's face."*



*This remarkable picture of pampas grass was shot by Eddie Linden at the Dance Pavilion of the Norconian Club near San Bernardino*

# Cream o' th' Stills



*Here is a midwestern view—the Indiana home at Rome City of the late Gene Stratton Porter photographed on Sylvan Lake by Otto Benninger*



*Don't be stealing in here with your fishing rod—for the placid spot is assigned to the peace and comfort of a Kentucky thoroughbred. This photograph of the bluegrass country was exposed.. by Ira B. Hoke*

# Cream o' th' Stills



*Clifton L. Kling has caught a glimpse of a screen actress, Betty Compson, consulting the sun dial on her own grounds—a picture that well might portray a setting of an earlier period*

# 666 CHICAGO 666

## *The Harpoon, Watson*

The other night sittin at the bar of my favorite speakeasy I gets the drift of a bit of gabbin that this here Sassiety Reporter is gettin stale and that maybe he ain't gonna punch out much news any longer about these here brother button pushers of mine.

Well, I jest listened, as I figgered this was kinda good news for me to rite about, and then I made up my mind right quick like I ought to mention that since I ain't heard from the coast yet that the price of ink has went up and they can't afford any more to spread this here baloney in that high-class sheet so maybe I better keep the old ears wigglin and ketch any dirt what might make good readin for a cameraman's kiddies before hittin the hay, so's the ole man don't hafta tell em all about the wunst upon a time there wuz three little bears what found some bum gin, etc. . . .

I kinda admit this tripe of mine aint eggsactly such high brow stuff like Gene Cour's famous organ Cinema Crafts, but watahel—it's a honest pitcher of what them bubbly eyes of mine see every month, written so that a guy whats in a hurry can read it without borrowin the old ladies lorgnette or what you call them things janes with swollen brains use to look unnatural like.

## *In Focus—In Spots!*

**By Fred Felbinger as The Sassiety Reporter**

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### *Call for Mr. David*

Havin one of these here high powered benzine buggies what drags along the boulevard kinda slow like I gets all kinds of opportunities to take in the sights of happenins along the exclusive Mich. Boul.

So the other mornin I tacks her down to a slow roll and looks up to see a guy letterin up a brand new bunch of 18 karat gold leaf at one buck per letter on one of the more prominent buildins.

Well, bein a busy business man always in a hurry I stopped, figgerin, as I always liked to make faces at a guy what is busy tryin to make gold leaf stick without wastin any gold so's Uncle Sam can keep on shippin it over to France.

Well, after a couple of hours this here bird turns a flock of gold into the words "Charles N. David, Motion Pictures." Well I kinda scratched my ole button and asked myself where I heard that name before and I kinda decided maybe I better go in and investigate. So I stumbles into this pitcher foundry and wuz I surprised?

It wuz one of these here sumptious offices; you know, big reception room, swell brass garboons for cigar chooers like me, all the latest magazines like the Congressional Record, Vanity Fair, latest edition of the Christian Science Monitor, chaise longue artistic pitchers hung on the wall (well I took time out right away to study the pitchers since I been a bit nutty on art for some time).

### The Baby Has It

Well, pretty soon I sees a swell blond sekertary scurry by, and I kinda gives her the o.o. when I wakes up to have a cute little brunette kinda make me jump in the traces with a real pleasantlike "Good mornin, Sir!"

By the IT this baby had I knew this must be a high-class organization I wuz in. Well, I asks her for Mr. David and she wants to know the natcher of the call and I ups and says, "Business!" So she pushes a button and another sekertary comes out and I repeats the action of tryin to see this here David person, whoever he is, and she fades out to a inner office where I hear her all out of breath tryin to tell somebody these words, "a customer!"

And then I hear all sorts of buzzers and buttons bein pushed and guys start dashin in and out carryin plate holders and 8 by 10 prints,



*Copper river railway as it winds through Alaska. On right a tiger cat in Yucatan is trying to see how it's done. Photographed by Oscar Ahbe.*

and pretty soon this here sekertary comes out and says, "Sorry, Mr. David is in conference. Wood ja care to wait?"

Well, I looks at the gal at the reception room desk and I figgers maybe I might kill a couple of hours hangin around to see who this guy David wuz. So I gets to talkin about the weather and things like that and the gal is right nice on her "Yes sirs" and "No sirs" so I try gabbin about the Cardinals winnin in the series and she comes back that baseball ain't in her line, that she likes football better and she pecks away at her typewriter mumblin sumpin about this being the busy day in the joint when I decides to take in another art study over across the reception room I musta missed before.

Well, after lookin at all the ads in the magazines finally the high power sekertary rolls in again to tell me the great Mr. David is at my disposal, so I takes the ole bonnet off and shines my shoes on my pants leg and trapes into a swell office and there sits Charlie David, the Prexy of 666.

### High Class Layout

Well, blow me down, our own Charlie dolled up in a high class office and business of his own. From Eymo expert all the way up the line and now big executive. Well, right away I put the ole bonnet back on her permanent perch and flops into a easy chair and parks the puppies on Chuck's new mahogany desk.

"Hey, you crazy redhead, take the feet off the valspar at least until we get the first payment made on the thing," cries the old maestro of 666, and he settles down to tell me how he got sick and tired of figgerin out odd angle shots for newsreels and decided to see how the famous ole name of David looked on a shingle of his own.

So he takes me through the joint and I tell you it is a A-1 layout for the makin of high-class commercial stills and movies. I gets a knockdown to the general sales manager, Jimmie Creighton, another boy what I knows from over at 666 and then I runs into another of the executives, a Mr. Norman Alley, what I knows to be one of the former old newsreel wizards also of 666.

Well, at last a couple of the old smart heads of the game has finally figgered out how to keep from growin old jugglin around them thar heavy sound cameras. . . . Go into business by yourself. . . . Well, good luck, you hombres, and don't forget to drop us one of them hand engraved invites to the christenin of the new joint when it comes off.

SIX SIXTY-SIX

### *Visitin Santones*

Been spendin a couple of days with my ole pal Urban Santone, and for cryin out loud if any you guys don't know it yet, Urban now is the proud pappa of two boys, the oldest looks like him and youngest like mamma.

They is the two cutest and cleverest kids what ever happened, they pull all sorts of smart remarks, both is gonna make the Notre Dame football team when they grow up and Urban is willin to show pitchers he has of them to anyone anytime of the day or night and all in all they can't be matched anywhere in these here United States. (Out of town papers please copy).

The above, of course, is open to arguments by such birds as Gene Cour, Verne Blakeley, Charlie Geis, Eddie Morrison and any other brother in the local what is a proud pappy also, but please spare this here tired bachelor in the argiment, as I said before I spent a couple of days with my ole pal, Urban Santone.

SIX-SIXTY-SIX

### *Rockne's Shade Rules*

We 666 News snoopers been spendin Sattiday afternoons again down at South Bend on top the Press Box of the Notre Dame stadium and it looks like old Rockne's spirit still directs them Irish warriors around the gridiron.

We burned up film on the Irish trimmin the Pitt Panthers and over on the Notre Dame sidelines we could see Jess Harper, Hunk Anderson and Chevigny watchin the players make spectacular shots for the 666 gangs' cameras.

And the late afternoon sun beamed against the backs of these three football professors, castin their shadows out on the field, but for some reason or another there wuz not three shadows but four so this here department figgers that maybe that extra shadow, the fourth one, belongs to the old man hisself, Rockne.

So if there is any bird out there in California what glances over this here column, please be advised that when this here proud football team of yours from Southern California comes East this November don't forget that extra shadow down there.

The old boss's spirit still carries on with that Irish gang and we 666 baboons are polishin up the old lenses for another Irish victory march in 31. . . . See you next month after the Irish have licked them west coast babies for Rockne.



*The Nile, Cairo, Egypt. Photographed by Oscar Ahbe.*

## *Award Prizes at Dinner of Consolidated Associates*

NEARLY 150 members of the Consolidated Associates, composed of the employes of Consolidated Film Industries, Inc., gathered the evening of Saturday, November 28, at the restaurant of Marie Louise, Los Angeles, for a business meeting and the distribution of thirty-five prizes won at the recent golf tournament at St. Andrews. George W. Yates, chief executive of the company on the west coast, was host.

Speeches were made by Mr. Yates, Joseph Aller, A. J. (Jack) Guerin, and Charles Brigelow.

George Crain, as chairman of the golf committee, assisted by Rex Hodge, distributed the golf prizes.

The first award was for low gross, Peter Garcia. Following in order on low gross came John Killough, Edward Krauss, Rex Hodge and George Crain. Lyle Cooper won low net.

## *Fifty-two for Elstree*

For the first time in its history a schedule providing for fifty-two pictures has been announced by British International Pictures, which are produced at the Elstree Studios. Twelve feature productions recently were completed and six new ones are in production at the present time.

RCA Photophone is employed at Elstree.

# Travelers Pass Great Barrier Reef

## Description of Visit to Australia by Two International Photographers with the Vanderbilt Scientific Trip

**By BOB BRONNER**
*In letters to his father in Hollywood*

*Wednesday, Sept. 16, 1931,*
*En route to Noumea,*
*New Caledonia.*

HULLO, Dad: Well, old Deah, here we are on our way to New Caledonia. The New Hebrides should be our first stop, but in all probability we won't stop there, as the Commodore has been informed the place is raging with fever and there are still a few cannibals of bad reputation remaining further inland. The Commodore is a little "skeered" of it, that is, of us. He doesn't want to see us walking back to the ship "headless." We will no doubt anchor off the coast at night and continue in the morning.

I have just finished reading a book by Martin Johnson of his trip with cameras around the New Hebrides Islands. It contains all sorts of pictures of the "Headhunters and Cannibals."



*Bob Bronner at the golf tournament in 1930*

It has my Irish up to want to go ashore and shoot them and their habits, for I am looking for more excitement and *that* would be exciting. The book is called "Cannibal Land," and it certainly has thrills in me to want to be up and at 'em with a camera, but the boss hasn't told me I could do as I please yet, so I guess I'll have to stay where I am.

Al and I were given a lot of letters of introduction to the white traders in New Hebrides from people we met in Suva, so we would be treated right and safe, but I guess we can't use them after all.

At Latonka, Fiji, from where I wrote you last, we went ashore and drove about fifteen miles along the roads. All planted in sugar cane, as there is a sugar mill in Latonka; the only one on the Island.

### Careless with Knives

The natives work in the field all day cutting cane, and receive one shilling a ton for what they cut and husk. With fast work and loading it on the trains with small donkey engines they can do about 2½ tons a day, for which they receive the great sum of 62 cents a day.

Al and I stopped at a native village at the end of the road. The natives seemed friendly, but looked wicked. They all carried large curved bolo knives from one to two feet long, and seemed to us to be very careless how they handled them. To humor them we gave out cigarettes in exchange for shooting a few pictures.

The Chief insisted we take a picture of his new house, as the old one was blown down by a hurricane last February. Then we sat down in a circle and talked to them through an interpreter. We wanted to see some of the Chief's heirlooms. He brought out a kava bowl of about sixty years old, which was a marvelous antique. He wouldn't sell it, though.

He also brought out an antique made of stone which they use to make canoes and such. Then he sent one of his henchmen to get some cocoanuts which they cut open and gave us to drink. It sure hit the spot, but one old fellow was seemingly mean and wanted us to pay real high for juices from the shells.

He was certainly wild looking and carried a bolo knife as though he intended to use it. I kept telling him I had no money with me, and would walk away, but he still followed. It was hard to get rid of him and believe me I had to watch my step and his movements. Finally we got away, jumped into the rig and drove off.

On the way back we stopped at a deserted beach and went in for a swim. I used my trunks but Al had forgotten his, so he went in stripped, and what a swim we had . . . . just right to cool us off. We came back aboard that night and did some developing and printing.

*Thursday, Sept. 17.*

Up at 7:30 A. M. Cleaned the equipment all forenoon. We just sighted the most southern island of the New Hebrides. The sea is calm, and the trade winds and roll of the sea are at our stern so we are making fairly good time. The air is much cooler, as we are getting further south of the equator all the time. Brisbane weather should be about the same as the weather around Los Angeles, only opposite. For when it's summer there it's winter in Brisbane.

We stopped at 4 P. M. to dredge for fish at Annatom Island, of the New Hebrides. We let out about 500 fathom, or 3,000 feet, and cruised around for a while, but caught nothing special, though.

We are not allowed to land there, either, as this island is feverstricken. If we did we would be delayed at Noumea and put under quarantine and fumigated; but I still have the desire to go ashore and inland if only a little while with the camera and photograph those cannibals. We have been informed that they are fast becoming civilized under the strict government (British) watchfulness; but they still retain their old habits of living and hunting.

They carry spears and boo-boos (large war drums) and are naked all but for a little gee-string or pandu's cloth made of a banana leaf. I don't suppose they ever heard of the fig leaf of Adam and Eve's time.

*Friday, Sept. 18.*

At 7:30 A. M. we passed the most southern island of the Loyalty Group

IT will be of interest for readers to get out their geographies and follow the travels of these two members of the Local, as we expect to receive much more interesting data from equally interesting parts of the World as they circle it, for their cruise is not half over yet.

For the benefit of new readers we will go back a bit. These two members, Al Gilks and Bob Bronner, left Hollywood about June 25 last on a 30,000 mile cruise around the world, on a scientific and exploration trip for wild game and fish.

From Hollywood they went by rail to New York, then to Northport, L. I., whence they embarked aboard the motor yacht Alva with Commodore Vanderbilt about July 7. Their first stop was at Miami, Fla.; thence to Havana, Mosquit Islands, Colon, Panama Canal, Galapagos Islands, Tahiti, Society Islands, Tabuai Islands, Manua, Samoan Islands; thence to Brisbane, whence are the above letters. Latest reports via Radio and Wireless are that the two arrived O.K. at Batavia, Java, Nov. 5.—BOB'S DAD.

—Mare Island. Sounds like San Francisco.

This island rises about 125 feet out of the water at the ocean's edge, all around. It has a flat table top; is about six miles long and four wide, with abundant vegetation.

We set the camera up in the bow and shot pictures of the reefs and the harbor of Noumea, New Caledonia, at which place we arrived at 2 o'clock. We traveled through what is called "The Isle of Pines," a narrow channel as near to the Panama scenery as I've yet seen.

It was but a half mile wide with tall hills and mountains coming down to the shore. All the shore is lined with tall straight cypress and pine trees; also numerous cocoanut palms and small pretty beaches.

The pilot came aboard just after we were out of this and guided us through a lot of small islands and sunken reefs into Noumea.

There was a large Marlin swordfish swimming off our port side and also several small whales.

*Saturday, Sept. 19.*

Well, Dad, we are in Noumea, New Caledonia. Al and I went ashore last night and had dinner at the Grand Hotel Central. This is a French possession, and how these boys can eat.

We sat down to the table; there were about six plates piled in front of us with the soup plate on top. By the time I got to the bottom plate I was ready to burst. We also had a good white wine with the dinner. I can't recall when I had a better dinner.

This morning Al and I went ashore with the cameras and drove out to the village and mission of Saint Louis. This mission was built in 1865, when it took a lot of nerve on the part of the padres to try to convert cannibals. The mission has trained all the natives to do the work of planting the lands, sawing wood, and growing their own foodstuffs.

They even set up a weekly paper, two pages; the typesetting being done by hand by the natives, and using the old time hand operated printing press.

We had to check all our cameras through the Customs . . . . the first time so far, and I hope not again, as it is a lot of red tape.

I will mail this from Brisbane, Australia, as the mail boat only pulls in here once a month and then changes at Panama. From Brisbane it will go right through to San Francisco.

I remained aboard tonight changing the Bell and Howell camera to Multicolor. I took the whole thing apart and not a nut or bolt was left over.

*Sunday, Sept. 20.*

Al and I have been ashore and shot the horse-races. Not good horses or races, but the Frenchmen and natives get a big kick out of it and do a lot of betting. We had another perfect dinner at the hotel tonight, then came right back aboard to do necessary developing and printing.



*Sugar cane train and engine on plantation at Latonka, Fiji*

*Monday, Sept. 21.*

Went ashore and made a few more shots and checked our outfit back through Customs and brought it aboard. We shot color scenes of fish caught in the Reefs, all afternoon. We remained aboard again tonight, as there is not much ashore at night and no excitement to stir us up, except drink, and I am not touching the stuff except a little wine at meal times. Then it is really good for the stomach, as it is real old, having been made in 1918; very fine, clear white wine. A large dinner with wine only costs us 20 francs, or 80 cents. These Islanders certainly know how to cook fish with the most tasty sauces and trimmings.

*Tuesday, Sept. 22.*

Up anchor at 5:30 A. M. and shoved out of Noumea for Brisbane. The sea is a little lumpy so could not do much work in the dark room developing as the soup slops out of the trays, so must be patient until we get a calm sea.

*Wednesday, Sept. 23.*

Up as usual for breakfast at 7:30. Sea is just the same, so I cleaned and checked equipment all day. Just received your radio message and was glad to hear from you and that you liked the pictures I sent and that all is well. Will radio you when we arrive at Brisbane.

*Thursday, Sept. 24.*

Still at sea. Expect to arrive at Brisbane late this afternoon. From what I hear now we are going into dry-dock there to have the moss and barnacles scraped off the bottom of the boat. We expect to remain in Brisbane about a week.

We are getting quite a bit below the equator and the air is cool and invigorating. I need a sweater up on deck now.

Well, Dad, that diary you gave me is full and I'll have to get another at Brisbane, I suppose, and we aren't half way around yet.

We docked in Brisbane at 5:30 P. M. We had about thirty miles to travel up a river that twisted and turned every half mile or so until finally we came up quite close to the sea again.

We picked up a pilot about fifteen miles away from the river and he guided us through the reefs and shoals hardly wide enough to permit the boat to go through without rubbing the sides. The waves were breaking and washing over the reefs only fifty feet on either side of us. It was a beautiful sight. In case of a storm we couldn't have come up the channel as the bottom is only 26 feet and we draw 19 feet of water and, if pitching in rough water, she would hit the bottom.

We were besieged by newspaper reporters as soon as we landed. The Commodore said a few words for the Movietone news, and the cameraman took us to lunch as thanks for what we did for him.

Brisbane is very much depressed in a business as well as a social way.

I weighed myself and it came to 10 stone. One stone is 14 pounds. So weighed 140 pounds, and the funny part of it is I had a dinner of four pounds and I am still the same weight, and then the eight pounds in English money in my pocket besides. Something wrong with the scales here. That is another matter for the complaint department of Local 659 to look into.

*Saturday, Sept. 26.*

Went ashore to a dance and had a very good time. Got acquainted with a nice English girl.

The price of the Australian pound has gone down again. It is now $3.68. That shows how hard times are here. We now get £1 10s 6d. for $5 and prices of things are reasonable here. Meat is one to two cents a pound on the hoof. Can buy a whole side of lamb for 2s., or bobs, as they call them here.

*Sunday, Sept. 27.*

Nothing much today. Played ball all this morning on the dock. Took some stills in the afternoon and nothing much at night, as all the shows and amusement places close down tight on Sundays. The boys have my phonograph up on the fore deck and have been playing it all day.

Gosh, but that phonograph did pave my way nicely when I took it ashore among the natives of the various islands. How they did look in awe and examine it and then chatter among themselves about it. Couldn't understand it. Wanted to look inside. They thought, I believe, it had hypnotic powers and was bewitching.

*Monday, Sept. 28, 2 P.M.*

Hoo Ray!!! Just received your letters of Aug. 11, 24, and 26. Also the card, paying my dues up to January, 1932. As the Australians say, "Goodo, old Bean!"

Been making prints all day and am a bit muscle sore from playing ball yesterday, otherwise feeling fit and cheerful since I've heard from you.

We went to a preview with the movietone boys last night. A complete M. G. M. preview. Marie Dressler and Polly Moran in "Politics." (Now I know what makes Polly tick.)

We saw a Kentucky horse story . . . Bill Tilden at tennis and Leo Diegle at golf, also a fishing story—a very good show. That is the first show we have seen since we left the States.

Al is O. K. and sends his best regards to you. So do I, old Bean. Both of us send our regards to 659.

From here we go up the Great Barrier Reef, which every one in Brisbane says is "marvelous." There are a thousand miles of it. I really think we are about going on the best part of the cruise from now on.

From here we go along the Great Barrier Reef to New Guinea to Timor Island, Flores Island, Java, Borneo, Sumatra, Singapore, Indo-China, Mandalay, Bombay, Tunis, Suez, Turkey, Greece, Malta, Italy, France, Spain and Gibraltar. What a trip!

*Brisbane, Tuesday, Sept. 28.*

Well, old timer, I just received another letter from you, just as I had dropped the other letters in the chute.

Thanks for the card. I'll need that when I travel off ship for identification. Now that I have the card I'll put our local on the world map. I know it has traveled many places before, but it won't hurt again, and perhaps I'll take it to places where it has never been before . . . who can tell?

Now just tune out the others and listen in on this. This comes under the head of News.

One of the leading photographers took me out to lunch today and we had a nice long talk, and much to my surprise I learned they all use the same old time equipment as the small town United States man does. I was telling him about the equipment we have and the way we do things. He really did not know what "panchromatic" was, or never used a "borase soup."

I gave him some good ideas about motion picture equipment we have in the States and on board and also still work, and he just sat there as though I were telling him some strange story. Evidently I was, for he was puzzled.

It is indeed surprising how little a man in this business here knows about the latest up-to-date equipment and up-to-date methods of developing and printing. Fact is, they never get any news or word from the States unless they take the trouble to write for it themselves, but seem satisfied to go along in the same old style of past gone days.

I believe if I had the time to look around I would perhaps find the same old tin-type machines you used to tell me about, for they are far behind the times here.

He is coming down tomorrow to see my dark room on board ship and the working equipment I have, and I bet his eyes will pop out as he takes it all in.

The same with the Fox boys; they had never seen a Mitchell until I showed them ours and were amazed at all the do-dads that were necessary to make better pictures.

I think I had better come back here and open up a school, or anywhere around these parts for that matter,




*The Limey Bank at Latonka, Fiji*

and clean up some money as an instructor. It would certainly be a great field for a man with United States experience to come to any of these places . . . he would make a clean-up. Even the large Kodak stores do not carry a complete line of goods as some of the small stores do in the U. S.

*At Sea, Friday, Oct. 2.*

We pulled out of Brisbane at 5 tonight, bound for the Great Barrier Reef, and from now on I'll see places I used to dream about.

For the last two days before leaving Brisbane Al and I have been running around like a couple of wild men gathering equipment.

*Saturday, Oct. 3.*

We are now running between the Great Barrier Reef and the mainland. It is one of the most magnificent sights to be seen. It is like the world in all its splendor. Sea is colorful, low slow swells, and calm, like the world were at peace rocking and singing itself to sleep.

The Commodore just tried out the water tight doors; a daily procedure.

These heavy steel doors are situated about every 25 feet or so, in the section bulkheads of the ship. The Commodore presses the buttons from the bridge; then the alarm rings as a signal for about a full minute, so no one will get caught in the doors, then the doors start slowly to close.

Each section has an escape to the upper deck in case a person is locked in. This boat has the most up-to-date equipment possible to obtain. It has a double bottom of one half inch steel plate. The usual plate bottom is three-eighths inch thick.

We are in constant communication with New York, Los Angeles and San Francisco via a complete modern long and short wave length, for sending and receiving.

The customs in Australia are very strict. We have our ice-boxes sealed up, and can only use Australian food stuffs. It is practically like our own prohibition laws at home. Where we seal a foreign vessel's "booze-box and bars" they seal our food supply. It looks to me as though that is stretching things a bit too far; forcing us to buy their food stuff, whether we like it or not.

*Sunday, Oct. 4.*

Up anchor at 6 A. M. from Gladstone. Still running in fair calm sea between the Reef and the mainland. We dropped anchor at Percy Islands at 5 P. M. While at dinner the radio operator got KFI, (the difference in distance being 55 degrees north and south and 90 degrees east and west), and we listened to the jubilee of the Stanford-St. Mary's football game; also all the college songs. It sure gave Al and me a big thrill and made us feel a bit homesick.

It is Saturday night there, where you are, and Sunday night here. So we were listening to Oct. 3's program on Oct. 4, 24 hours late, yet only a few minutes coming in. Rather a queer slant, isn't it?

We also get the World's Series baseball games every forenoon. This makes one realize how close the radio can bring in distant places. For one to say, "I got your Radio a few minutes after you sent it, but twenty-four hours later," sounds crazy, but nevertheless it is true.

The next mail we get will be in Singapore, about Nov. 9 or 10, over a month away. When you receive this letter we will probably be in Singapore. We will stop first at Java, or Sumatra, from which place I will send you a Radio.

*Monday, Oct. 5.*

The weather is warming up quite a bit as we go north to the Equator.

We have been shooting the Islands of the Great Barrier as we pass them. We passed Whitsunday Islands at noon today, a group of about nine or ten islands, some raising out of the water to a height of 600 feet or more. Those canvas paintings of yours you made some years ago of the Barrier Reefs are a perfect reproduction. It now looks to me as though you sat in front of them as you painted them, instead of from memory as you did.

They are of very sparse vegetation; mostly rock and coral beds of beautiful colors; a wonderful sight.

There is no chance of a swim on this side of Australia, as the sharks are numerous. We can see them every once in a while; big fellows too. Quite a few whales, also.

*Tuesday, Oct. 6.*

We are now pulling into Townsville, so I'll have to hurry and shut off as I want to mail this from here.

*At Sea. Wednesday, October 7, 1931.*

Well, old deah, I mailed the last letter to you at Townsville, Australia, as soon as we landed. That night I went ashore with the second mate. We walked around a bit. It reminds me of Ontario, California. A large park is in the center of the street.

We went to a dinner and a dance at the Flying Squadron club house and had a fine time. So back on the boat at 11:30 P. M. That was last night.

Well, dad, we came up along the Great Barrier Reef, I mentioned to you in my other letters. It is quite rugged and most beautiful; various colored coral and rock. Being a M. P. man I must use the word "marvelous," but that is putting it mild.

It is one of the wonder sights of

the world. A chain of coral for 1000 miles . . . long coral ridges, with beautiful colored flowers, and extending along the whole eastern coast of Australia to the Torres Strait. It runs from 5 to 15 miles off shore,and in one place to nearly 100 miles.

Some places it looks like large rings of coral floating on a blue-green sea. There are cocoanut trees at the base in some places, while others are just stoney and bare. There are many natural caverns in the reefs. I simply cannot describe it; words fail me. You have been here in these parts yourself and know what I mean. We had the camera working on them and got some fine shots.

I printed pictures all morning and we pulled away from Townsville at noon, bound for Palm Island, where the natives are to stage a dance for us tomorrow. We are pulling into Palm Island now (3 P. M.) so I will have to drop this and set up the color camera on the bow, to shoot the entrance into the harbor.

Well, here I am back again at 8:30 P. M. Al just walked in to see me. We are all a bit restless after our good time at Brisbane. Just got word we have to go ashore and shoot a native dance.

*Thursday, October 8.*

We went ashore with the equipment to photo the native dance. The Australian aborigine is reputed to be the lowest form of human, mentally; and he certainly does look it and proves it today.

The natives originally were cannibals and are fast dying off. Women are called "Gin." In the interior of Townsville, Queensland, and here, the men and women go naked. They wear ornaments in their nose and ears and a string about their waist for carrying crude weapons.

They paint themselves hideously in stripes, of white, red, yellow and black; put on belts of human hair and grass neck laces for different ceremonies. They pierce their nose and have a long pin bone stuck through. They make their hair (which is curly) stand straight up and stiff by using oil and clay.

They rub fish oil all over their body, and you can imagine the smell —yes, from a mile coming. Good thing the cameras don't pick up smells. They pierce their ears and insert kangaroo bones. They scar their bodies terribly on back and chest. So deep are the ridges, you can lay a finger in them.

They live like wild animals, more than human beings, being very fond of ants, worms and snakes. They eat the ants alive and sometimes bake them, and the ants here are not like the small ones we have at home. They stamp on an ant hill and when the ants run up their legs they scoop them up and eat them. They are fond of beetles. Worms they pick out of the trees and cook. As hunters they get all their game without using guns. They use "dingoes," drive the wild animals into a net or pitfall and then spear them. That is the way they catch kangaroos also. The boomerang they use is so shaped (flat) that when thrown it returns to the sender or thrower. They display great skill with it, even to killing birds.

Their dance is done to the time of two boomerangs hitting together. The motions are merely gestures and a few stamps of their feet, but the guttural growling they make sounds like a pack of mad dogs all growling at once. Between those sounds and the boomerang whizzing past I surely had the willies, and I don't mean maybe, perhaps or probably, either. I bought a spear, a spear thrower and a boomerang for three bob . . . about 60c. They can throw these spears a full 100 yards. They aimed at a bamboo stake 70 yards away and all let fly at once. The ground within 10 feet radius of the stake was black with spears. They are good marksmen.

Al wanted to set the camera up in back of the stake, and I said, "Oh, yeah!!!!" Lucky we didn't. So back on board at 5 P. M., up anchor and out of Palm Island for Cairns, 140 miles farther north. Very smooth sea.

I got a spasm on me today and developed stills, for then when the sea is smooth I don't get my pockets full of soup from splashing, like when the sea is rough.

*Friday, October 9.*

Routed out of bed by the mate. All hands to muster on the afterdeck for




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inspection by the post doctor, as we are now in Cairns.

We went on a trip with the commodore, thirty miles back into the mountains, shot pictures of Barron Falls and mountains. We had to carry equipment through some dense forest. It was very hard going, by narrow trails, stooping much of the way to get under the vines and trees.

The train we got out on was an old gasoline coach. We had a trailer put on the back for us to set up in; a very shaky ride, I'll tell you.

*Sunday, October 11.*

We tried to get under way at 6. A shackle bolt broke on the anchor and we lost it in the drink. Two tons of iron laying at the bottom of the river or harbor. Sent for a diver to hunt for it, and finally got it back in place again by noon. That's the second anchor we have dropped so far.

I finished the prints of the dance at the last place and of the native types.

*Monday, October 12.*

We got the underwater camera out today and went out to the reefs at noon. Stayed out all afternoon. Al used the diving helmet and went down about nine feet, and got some good movies of the coral and reef fish.

I got a touch of ptomaine poisoning last night, and didn't feel any too extra to brag about today, but feeling lots better as I write.

*Wednesday, October 14.*

Up anchor at 6 (hain't hi a sailor?). The wind suddenly took a notion to blow and dashed the waves against the side of the ship and through all the open port holes—drenched the Commodore's quarters before they had a chance to close them.

We reached Thursday Island, the end of the Great Barrier Reef, at the top of the Torres Strait, at 4, this afternoon. What a beautiful sight it was! No shore leave, as the wind was blowing very hard and the sea was too rough for the launch to make a safe landing. We ran a sound and a few silent pictures for the Commodore and the crew.

*Thursday, at Thursday Island, October 15.*

It's Thursday at Thursday Island and Wednesday in Hollywood. Al and I set the lights this A. M. preparing to shoot some night scenes tonight.

Thursday Island lies in the Torres Strait off the coast of Queensland, which is between Australia and New Guinea.

There are islands about here for every day in the week. When you arrive here at Thursday Island they send you to Friday Island for quarantine if found necessary. Thursday Island is like a speck, but has a wonderful harbor. The chief interest here is pearl fishing. Some of the cyster shells are as large as a hat and weigh around two pounds.

They cling to the coral near the bottom, and some beautiful pearls are found in them, but not always, thus the gamble. When a diver goes down he takes a net bag with him, quickly fills it and then rises to the surface. Sometimes a very fine catch is made in pearl discovery.

The Vanderbilt yacht Alva arrived at Ceylon Nov. 18, reporting all well.

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### *Academy Pupils Record on Film All School Activities*

THE traditional school yearbook is giving signs of "going modern." The boys and girls attending the St. Paul Academy in New York are making a movie this year instead.

School activities, sports and "close-ups" of pupils and faculty will be recorded on film by a staff of school "cameramen." The making of football movies is already in full swing.

Instead of receiving at the end of the term, books containing group pictures and "wisecracks," the pupils will be able to obtain copies of the motion picture to remember their school year by.

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### *Hungarian Theaters Closing*

According to an official compilation made by the Hungarian Motion Picture Theater License Owners' Association 215 motion picture theaters in the provincial cities have been closed on account of the prevailing economic crisis in Hungary.

This is more than half the total number of theaters in Hungary outside of Budapest.

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### *Cops Try Out Making Record of Criminal Interrogation*

FOR the purpose of demonstrating the possibilities of sound motion pictures in recording confessions and other evidence of importance in police department activities and upon the invitation of Police Commissioner Eugene C. Hultman of Boston, an experiment was conducted in the hearing room of police headquarters in that city through the medium of RCA Photophone portable recording equipment.

With a large cast of characters representing all parties, a scene depicting the methods of examination customarily pursued immediately following the arrest of a person alleged to have committed a crime was recorded and photographed.

It is unlikely the experiment will have any far-reaching influence in changing the present form of criminal interrogation. In the first place the recording of sound even without the accompanying photographic image would so cramp the style of the police exponents of the third degree they would be unable to make headway. They would be forced to proceed along

### *Australian Company Issues Its First Full Unit Program*

IN HIS report from Sydney, Australia, Assistant American Trade Commissioner H. P. Van Blarcom states that during October Efftee Film Productions Limited of Melbourne released its first full length unit program.

The company after five months of activity has completed three feature comedies: "Diggers," six reels; "The Haunted Barn," five reels, and "Co-respondents' Course."

In addition two shorts have been completed and considerable headway has been made in the fourth full-length feature, "The Sentimental Bloke."

It is reported the company hopes to supply at least twelve pictures a year, and distribution will possibly be through an American distributor for exhibition principally throughout the Hoyts Theatre circuit. No estimates have been made of the cost of producing the first pictures, but it is understood "The Sentimental Bloke," a ten reel picture, will cost approximately $100,000.

### *Engineers Elect Officers in New York City and Chicago*

OFFICERS for both the New York and Chicago sections of the Society of Motion Picture Engineers have been elected for the ensuing year.

In New York P. H. Evans of Warner Brothers has been elected chairman; Donald E. Hyndman, Eastman Kodak, secretary-treasurer, and the managers are M. C. Batsel, RCA Photophone, and J. L. Spence of Akeley Camera.

For Chicago R. Fawn Mitchell is chairman, Burton W. Depue secretary, and Robert P. Burns and Oscar B. Depue governors.

lines more nearly in conformity with those of the law.

Then again the cost of film and the expense of recording instruments and their operators would be prohibitive. At 4 cents a foot, negative for one hour's exposure would for 5400 feet entail a bill of $216.

### *British Company to Promote Film Sales in the Colonies*

ACCORDING to Trade Commissioner George R. Canty of Paris, it is reported that a company is to be registered in London in the immediate future for the promotion of British film sales in the colonies. The board is to be a representative one, including some of the leading film names in Great Britain. In addition an advisory committee will be named by the Colonial Office.

Capital for the venture is to be provided by the Films Groups of the Federation of British Industries, but the Colonial Office has guaranteed the company against any loss on the first year's working to the extent of $5000.

The company is the concrete result of the Colonial Films Committee which met during 1930. It is expected the activities of the company will benefit the entire British trade and more especially the producers.

### *Famous Last Words*

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# Cream o' th' Stills



*Loyal Himes shows us a bit of railroad construction in the Oregon country*

# Cream o' th' Stills



*Bert Longworth brings us this study in preparation for shooting on location, with camera and sound men getting set for the big doings to come*



*If you don't think photographing a motion picture is serious business note the look of concentration on the faces of the men surrounding the camera, brought to us by Fred Hendrickson*

# Cream o' th' Stills



*Back in 1924 Albert C. Schmidt (at left camera) and Leonard Poole photographed completion of the 13½-mile tunnel at Big Creek, Calif. The shots of breaking through the remaining strip in the tunnel's centre were the first of the kind to prove successful*



*Harry A. Mimura gives us this interesting action view of recording a talking picture*

# Cream o' th' Stills



*Richard Worsfold brings to us "The Pose of the Paws"—but the pose of the whole subject is equally interesting, not the least so being that look in the eyes which betrays the young creature's concern*

### *Absolve Mechanical Music From German Performing Tax*

DECISION has been reached in the lawsuit the Corporation of German Users of Music brought against German musical performing rights societies.

According to the decision of the court the performance of music with the help of loud speakers on commercial premises is free from payment of performing rights even in such cases when the public performance of such music would have been liable to payment of royalties if it had been produced by a human orchestra.

The decision has been welcomed by all German interests concerned with the production of mechanical music. It is considered to be of great importance even though it is probable it will be appealed and thus let the final decision rest with the Reichsgericht.

### *When Britisher Cancels Tour He Sends Out Canned Speech*

IMMEDIATELY prior to his departure from Australia for England recently, Lord Somers, Governor of Victoria, whose plans for an extended trip throughout the Commonwealth had to be canceled, met the situation that had presented itself in a unique manner.

It had been Lord Somers' intention personally to deliver a message to the people of Australia in a number of speeches that had been scheduled for delivery, but the necessity of almost immediate departure prevented the carrying out of those plans.

However, Lord Somers determined not to accept defeat and went to the Efftee Film Studios, where the speech he had planned to deliver was recorded through the medium of RCA Photophone sound apparatus.

Following editing, positive prints were made and with an explanatory main title leading the subject these prints were distributed to every sound theatre in the Commonwealth.

The talk was in the nature of a message, and is said to have done much to promote goodwill and better trade relations between Great Britain and Australia.

### *New Jersey Sound Studios Begin Shooting December 1*

NEGOTIATIONS having been completed with Lowell V. Calvert, manager of the department of recording operations, for the installation of RCA Photophone sound recording equipment, production activities will begin December 1 at the Royal Studios, Grantwood, N. J.

When installation of equipment is completed the Royal will be the most modern studio in the east. There is a main stage 96 feet long by 65 feet wide and 26 feet high, a small stage 64 feet wide and 36 feet high, a completely equipped carpenter shop, commodious dressing rooms, cutting rooms, projection rooms, two large scoring rooms and a television stage.

RCA Photophone's recently developed ground noise reduction recording equipment and ribbon microphone transmitters, both of which were given awards of merit by the Academy of Motion Picture Arts and Sciences, will be included in the installation and in addition thereto the company has acquired one of the RCA Photophone trucks and complete equipment for location work.

Andrew J. Brislin, President of the Royal Studios, Inc., was for many years identified in an executive capacity with the Westinghouse Air Brake Company. The studio personnel is being carefully selected to provide for the utmost in production efficiency.

### *Judgment for Cameraman*

Fred Kaifer, cameraman, in the Superior Court in Los Angeles, Judge Rankin presiding, has been awarded judgment of $10,000 against Ben Sparks. On May 15, 1930, Sparks drove a truck into a parallel guy rope on a Columbia location in Burbank, throwing Kaifer to the ground and fracturing his thigh and arm. The injured cameraman was three months in hospital and incapacitated for work for eight months following his stay there.

### *Sylvia Wins Honor*

Sylvia Sidney was selected as the most promising player in a class of 103 at the New York Theater Guild school.


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*When seeking a medium in which you may describe the quality of your wares why not investigate the natural claims of the journal which among its other manifest titles to your consideration says to Uncle Sam:*

*"Here's the key to the subscription records"*



### *Berlin's Film Business Has Noted Usual Seasonal Spurt*

THE report of Trade Commissioner Canty, Paris, states the film business in Berlin has experienced the usual seasonal revival in all its branches. Although the sound films released found a satisfactory public appeal, cinema attendance was considerably lower than in the preceding years on account of the economic crisis and growing unemployment.

Distributors report financial results are still less satisfactory so far as concerns the liquidation of previous contracts. The reorganization of some cinemas and the failures of others are causing further losses to distributors. Studio activity was satisfactory, most of the studios having been occupied for the better part of the month.

### *Cameramen Don Diving Suits For Submarine Camera Shots*

WHILE roaming in the Virgin Islands LeRoy Eslick and Lionel Lindon send word of interesting experiences in search for local color, chiefly under water. The equipment taken along is the same as that used by Paramount in the making of "Sea God."

Stationed at the bottom of the sea garbed in conventional diving suit regalia with their camera along, the cameramen obtained many shots of beautiful coral formations and submarine life with close calls from sharks and barracuda as a part of the hazards. A rescue of women and children from a boat reef-stranded in a storm introduced an element of the unexpected into their adventures.

Porto Rico, Mona Island, Santa Domingo and cross country trips into Haiti are future destinations on their itinerary. Letters addressed to Porte au Prince, Haiti, care of General Delivery, with the Hollywood postmark will look mighty good to them and be fully appreciated.

### *Install American Pipe Organ in Viennese Rebuilt Cinema*

ASSISTANT Commercial Attache of Vienna reports the opening of the largest and most modernly equipped of all Vienna's cinema theaters.

This theater, which has a seating capacity of 1360 and is a part of the Ufa chain, formerly was the Johann Strauss Theater, home of Viennese opera bouffe. Reconstructed throughout and decorated in an attractive manner, the theater is now called Scala.

The sound equipment installed is one of the largest outfits made by the Klangfilm.

The only American apparatus used in the new house was of a nature that to the uninitiated was to be least suspected of sales potentiality in Austria, namely, the huge pipe organ, which was made by a well known American manufacturer. This musical instrument was shipped over and installed under the supervision of an American technician.

### *New Zealand Believed Free of Present Taxation Jump*

ACCORDING to Trade Commissioner Julian B. Foster, Wellington, very little change has taken place during recent months in the New Zealand motion picture field. Parliament has done nothing which would indicate an increase in taxation on films or amusements is imminent.

It is believed no further tax will be imposed on the film interests in New Zealand at this session of Parliament. Five additional theaters have been wired for sound during the past month, while attendance in all parts of the Dominion is being severely affected as a result of the slump. Box office receipts are about 30 per cent lower over last year's figures.

### *Soviet Monopoly*

The Weltfilm G. M. b. H., a German non-professional distributing unit which furnishes films to workmen's organizations, is reported to have obtained a monopoly for the reproduction on narrow stock of Soviet films and for their exploitation.

It is said 100,000 meters of narrow film is being printed now for distribution during the coming season. This is equivalent to approximately 800,000 feet of standard film.

First Asst—Here's a girl that just slipped past the gateman and the guard is looking for her.

Second Asst (absently)—Tell her to hide in my dark room.


# AN ANNOUNCEMENT
## *by General Sound Corporation*



WE are pleased to announce that Mr. Albert W. De Sart now is associated with this organization as Director of Sound.

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# Looking In on Just a Few New Ones

By GEORGE BLAISDELL

## THE CHAMP

First cameraman, Gordon Avil; second cameraman, J. Roberts; assistants, Cecil Wright, Wilbur Brailey; stills, Clarence Hewitt.

STRANGE it is it should be more difficult to get under way and rolling a review of an excellent production than one of lesser size. All of which is forced to attention when floundering around in an effort to tell what a strong picture "The Champ" really is.



*Gordon Avil*

It is an unusually simple story Frances Marion has written, with added material supplied by Leonard Praskins and Wanda Tuchock. The power of the story rides in its simplicity, in its naturalness, in the plausibility of the tale if you will. In its creation no one has stepped aside from everyday stuff.

That in this gripping even if simple tale Jackie Cooper should have one of the principal parts will cause surprise on the part of no one who has seen him in his demonstration of emotional capacity in "Skippy." There may be many who really will be surprised to see what Wally Beery has done with the characterization of this humble derelict who may have packed a shipload of faults but who tightly clung to this towheaded lad of his—clung to him regardless of the reading of the mercury in finances or sobriety.

There are some light moments in "The Champ," and there are many moments when the action flows evenly and unexcitingly. But there are some when things happen very fast—like those in which the remorseful father in jail in Tia Juana smacks across the face this son of his in the effort to convince the little fellow that his father really does not care for him and that the only thing for him to do is to go to the well-to-do and loving mother already bending every effort to regain possession of this child of hers from whom she so lightly parted in its infancy.

There is not a "heavy" in the accepted sense throughout the story. The story is better for the omission. There is an abundance of conflict without the injection of this always unpleasant element. There is conflict in the failure of the good-natured father to maintain his resolutions to cut gambling and drinking, in his wavering between retention of the child's inestimable benefit, and in the eagerness of the mother to regain what she had previously surrendered.

Irene Rich is the mother of Dink. It is a splendid part. Hale Hamilton is Tony, who marries Linda following her divorce and incidental yielding of Dink to his father. It is a benevolent role, one wherein every effort is made to contribute to the well-being of the various parties. Roscoe Ates is cast as one of the allies of the Champ, but Sponge is more or less submerged by the more important actors of the drama being enacted around him.

King Vidor has directed the subject, which in simplicity and appeal is reminiscent of his "Jackknife Man" of eleven years ago, among the players in which were Harry Todd and Florence Vidor.

Vidor has chosen to disregard the old showman's rule or at least the production does of "send them out smiling." Distinctly no house is likely to do any such thing. The ending is tragic in the extreme, with the curtain leaving Dink well provided for.

"The Champ" is a picture not to miss.

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## THE SIN OF MADELON CLAUDET

First cameraman, Oliver Marsh; second cameraman, Edward Fitzgerald; assistants, Kyme Meade, Samuel Cohen; stills, Charles Pollock.

AGAIN the screen is under obligation to the stage this time for sending it Helen Hayes. Few will see her as Madelon in MGM's strongly emotional "The Sin of Madelon Claudet" without being willing to walk a mile at any time to see her again on the screen. Here we see her as a blooming damosel from the country, again as a smart young woman of Paris making her living by her wits, then as a sombre person released from prison turning frank prostitute in order she may provide funds for the education of her son as a physician, and finally as a woman prematurely aged.

It is a tragic story unrelieved except in a few lighter moments. That is not to imply it does not grip the attention. It does that and at times deeply, and in the case of the susceptible uncomfortably so. While it may seem as the story nears its end the dramatic height has been attained it is found the last couple of hundred feet are the strongest of all—and also with an ideal ending.

There are few moments when the attractive Madelon holds not the centre of the stage. Lewis Stone as Carlo is at his best, and as the suitor for the affection of Madelon briefly shares honors with her. So, too, later on does Robert Young, the Dr. Claudet whose professional career has been made possible by the unspeakable sacrifice of this mother for her illegitimate son. Then there are Jean Hersholt, Marie Prevost and Neil Hamilton.

The production is based on an adaptation by Charles MacArthur of Edwin Knoblach's play of "Lullaby." Edgar Selwyn directs with fine discrimination so that strongly emotional situations never for even a flash cross the line that separates pathos from bathos.

The subject easily will rank among the best of recent months.

---

## FRANKENSTEIN

First cameraman, Arthur Edeson; second cameraman, Allen Jones; assistants, Jack Eagan, George Trafton; stills, Sherman Clark.

FEARFULLY and wonderfully made indeed is Universal's "Frankenstein," a standing tribute to finely coordinated skill not in any one or two isolated departments but in every department and without exception. Borrowing a phrase from one of Uncle Sam's sailors, maybe it was Schley talking about a little controversy off Santiago in '98, in its production "There is glory enough for all." Technically and artistically it is a striking picture.



*Arthur Edeson*

As a matter of entertainment that is a different matter. It all depends on how you take your pleasures. If you take them sadly, as it has been said some Englishmen have been known to do, then "Frankenstein" is just your meat, and strong meat at that. You will except in rare instances look upon its running not tearfully but fearfully.

It is hardly too strong a statement to suggest that the picture is one horror after another. James Whole, who came from "Journey's End" to direct this subject, is a master of suspense. For his script there is a string of credits, and somewhere in the list or perhaps all through it is to be found the responsibility for a story that will hold the attention of old and especially the very young. In fact one of the first thoughts of the adult may be the picture is one that should not be seen by the smaller and more impressionable children, at least in the evening.

But about that very important item of script from which Whale worked. John L. Balderston wrote an adaptation from the play by Peggy Webling that was written from the story by Mary Wollstonecraft Shelley. To the latter goes the credit for creating at least the kernel of the oak which we see on the screen. To what was laid before them Garrett Fort and Francis Edwards Faragoh wrote the screen play.

The first impression made upon the viewer of this picture, an impression firmly driven into the consciousness in the opening sequence and penetrating the veil already set up by the weird story, is the uncanny background. It is a combination of unusual staging and remarkable lighting—and their most effective photographic reproduction—giving the feeling of the faint

shadows that come with a sun so far below the horizon that darkness is just a step behind. It is ideal graveyard atmosphere, befitting a tale of ghouls even if motivated by scientific impulses.

Strangely enough, as may already have been gathered by the reader who himself has not looked upon this picture, this fantastic tale of sheer fancy and without a trace of a thread of reality is taken seriously by the onlooker in spite of himself—again a verification of Brander Matthew's suggestion that if from false premises you build convincingly your story will be accepted. So it is here. The illusion of the monster is complete—from the moment its hand first moves with the man-created life until it is withered in the flame of the burning mill.

We were about to write the production is an actor's picture, which would contradict the opening sentence—which was true. While the effect and photographic and sound departments combine to create the setting that make the subject possible, to the actors are given remarkable opportunities. Two of these players are particularly fortunate, Colin Clive and Boris Karloff, portraying respectively the creator of the monster and the monster himself. The work of each is worthy of the highest praise.

Then there is Mae Clarke, who plays the affianced of the scientist and does it creditably, although she contributes not to the illusion with lips that seem misrouged—a mistake seen more and more rarely on the screen these days.

Others who help make the story are John Boles, Edward Van Sloan, Dwight Frye, Frederick Kerr and Lionel Belmore. The child Marilyn Harris is charming in her naturalness and simplicitv as without fear she converses with the monster before he destroys her—an act that takes place off stage.

It may be said no effort is made to add to the brutality at times inherent in the tale—an omission as welcome as the contrary act would have been harmful to the picture.

If you dislike that which terrifies you had better not look upon "Frankenstein"—unless that disinclination is overborne by your desire to see a remarkable example of motion picture production, and incidentally one that sends you out with the feeling it is not such a bad old world after all.

### SURRENDER

First cameraman, James Howe; second cameraman, David Ragin; assistants, Paul Lockwood, Jack Epstein; stills, Ray Nolan.

SOMETHING of a novelty has been attempted by Fox with "Surrender," Pierre Benoit's novel "Axelle," adapted for the screen by S. N. Behrman and Sonya Levien. The story is of French prisoners in a German camp, with prisoners and captors speaking English.

Warner Baxter is given an opportunity to lay aside his Anglo-Mexican, the mixture that has proved so pleasant to the ear, and to come to us in the part of a French sergeant. It is unlikely the shift so far as the present role is concerned will prove to be popular with the majority of Baxter followers.

"Surrender" is probably destined to be stronger with the men than it will be with the women. In the first place it is a tale of war, and war in a land far from home. Into the dialogue creep the partisans of the two schools, of the extreme Prussian militarist and the more normal view of the average man of peace within reason.

Leila Hyams and Bodil Rosing are the only women in a long cast, and the latter enters for but a moment. Miss Hyams is Axelle, niece of the old count who owns the castle on the grounds of which is situated the prison camp.

The love interest follows the assignment of the French sergeant to wire the castle, in the performance of which duty Dumaine and Axelle become very much attached. Aside from the barriers of nationality there is the further impediment of an engagement between the girl and the son of the old count.

The suspense of the story is connected with attempts on the part of the sergeant and his comrades to escape from the prison, both of which efforts as it turns out are without success. There is a sentence of death imposed but not executed owing to the interposition of Axelle.

"Surrender," although directed by William K. Howard, will ring no bells. Many by it will be entertained for the course of its running through the machine, but its impress will not survive the coming of the next day's sun.

### AMBASSADOR BILL

First cameraman, John Mescall; second cameraman, Irving Rosenberg; assistants, Harkness Smith, Roger Shearman; stills, Alexander Kahle.

WHOLESOME is the word describing Fox's "Ambassador Bill," with Will Rogers in the title part. Of course it is more than that, much. It is excellent light entertainment. This is the particular form of amusement we have been taught to expect from the present Rogers series of pictures.



*John Mescall*

If in the future the schedule as to quality is maintained as consistently as it has been in the past the screen will continue to constitute one of Rogers' principal mediums of keeping in touch with the peoples of the world.

In this picture we find the humorist portraying a United States diplomat assigned to a mythical kingdom, his chief duty being the negotiation of a reciprocal treaty or something. What he actually imposes on himself as a prerequisite is the bringing of some of the joys of boyhood to the child king and then to patching up the jam between the queen and the former king deposed through political machinations. That's a pretty good sized job for one stranger to cut out for himself in a country where intrigue has been developed to a fine art.

Margaret Churchill is the queen who proves to be a charming wife and mother first of all. Greta Nissen is the conspiring aid of Prince De Polikoff, played by Gustav Von Seyffertitz. Ferdinand Munier is the traveling United States Senator Pillsbury who seems to have been modeled along lines not entirely dissimilar to those credited to a recent Los Angeles mayor who also brought a certain measure of relief to many of his countrymen when he returned to his home town. Little Tad Alexander is entirely acceptable as the boy king. He will be liked.

Sam Taylor directs from the script of Guy Bolton.

### TOUCHDOWN

First cameraman, Arthur Todd; second cameramen, Fred Mayer, Frank Titus; assistants, Neal Beckner, B. B. Ray; stills, Clifton Kling.

NOWHERE has that old biblical admonition "Go thou and do likewise" more strictly been followed than in this work of making motion pictures—if it be work, the cynics to the contrary maintaining.

Universal puts out "The Spirit of Notre Dame," with J. Farrell MacDonald typifying Knute Rockne as coach of the Irish. Now comes Paramount with "Touchdown," with J. Farrell MacDonald as coach of the Mid-West College outfit. It is to be hoped casting directors will not follow their usual path and decide that no longer is MacDonald a high-class character actor but just a Rockne type. Certainly had Rockne been permitted to see MacDonald in the guise of the Notre Dame coach he should have been gratified at the portrayal.



*Arthur Todd*

Paramount's picture bases its appeal for popularity solely to football fans, on those interested in college football. While in California that means a lot of people—of persons if you must be precise—it is a question if in other states the same proportion will attend the battles of the boys or their screened glories.

One of the factors entering into the picture and incidentally markedly enhancing its dramatic strength is the leaning for its climax on the determination of a moral principle, on that principle's acceptance or denial by an avaricious coach. Suspense follows the working out in the coach's mind whether he shall send into the line in a pinch a boy presumably not in bad shape but known to the coach as being in danger of his life if he enters a scrimmage.

Of course there is a bit of love stuff injected into the tale, but it does not

count very heavily. The great, vital issue of the story, a sequence packed with suspense, is Will the coach under the emergency created by his piling difficulties send this crippled boy into the line or withhold him and take his chance of a licking?

Richard Arlen has the part of the coach and plays it not sympathetically but broadly for its full story value. Peggy Shannon is the love interest, but the director never permits her to be very much in love or to do any of those things supposed to give young men a reason for being in love or an audience for understanding why he should.

Jack Oakie as an assistant coach is seen as a human being and not as an insufferable sap. He is almost likable and gives promise if relieved of the necessity of appearing in the silly roles in which heretofore he has been submerged by Paramount of overcoming that terrific handicap and yet making a name for himself on the screen.

The subject was adapted by Grover Jones and William McNutt from Francis Wallace's "Stadium." Norman McLeod directed. The picture is padded with stock football stuff and shots of the Pasadena rose parade.

### X MARKS THE SPOT

First cameraman, Gilbert Warrenton; second cameramen, Ira Hoke, Al Jones; assistants, Rod Tolmie, Harold Gates; stills, Roman Freulich.

THERE'S a driving and tense finish in Tiffany's "X Marks the Spot." The same fast action characterizes the entire story, which is of a newspaper office and around a managing editor, a reporter and the young woman secretary of the editor. The publication is of the spectacular type and the editor is one who does not hesitate to go the limit in securing material he thinks will be appreciated by his readers. Right away that makes for melodrama.



*Gilbert Warrenton*

The picture was produced by Sam Bischoff from a story by Warren B. Duff and Gordon Kahn, with continuity by F. Hugh Herbert. Erle C. Kenton directed.

There is an excellent cast, which is headed by Lew Cody as the energetic editor. Wallace Ford is Lloyd, the reporter, in love with Sue, the secretary, played by Sally Blane. Others in the support are Mary Nolan as Vivyan Parker, mysteriously slain; Fred Kohler as Riggs, who loans money to Lloyd and places the reporter under life obligation; Charles Middleton as Inspector Brannigan, Richard Tucker as district attorney, Hank Mann as Mintz, and Clarence Muse as Eustace.

The production is amply staged, the city room seemingly being plenty large enough to take care of a publication larger than a tabloid. If there be any criticism it would seem the director in his anxiety for movement has tried to crowd too much incident into the story, with the result the establishing of the reporter's obligation to Riggs imparts the feeling of haste to the man out front. Also if New York reporters talk about "colyoom" and "colyoomist" they shouldn't.

All the same "X Marks the Spot" is good entertainment and carries an abundance of suspense.

### THE RULING VOICE

First cameraman, Sol Polito; second cameramen, Michael Joyce, Thomas Branigan; assistants, R. G. Mitchell, Thomas Riddell; stills, John Ellis.

WALTER HUSTON in his screen work has been very happily situated by reason of the average high quality of the stories selected for him. It would seem that Warners' "The Ruling Voice" is the least of the several subjects chosen as regards strength and dramatic force. Nevertheless the picture is far from being anemic. It simply does not stack up with a list of unusual predecessors.



*Sol Polito*

Loretta Young is the daughter of this man Jack Bannister, head of the "system" which compels tribute from those dealing in necessaries of life. She comes home from ten years in France accompanied on the steamer by her intended husband, a young man who at home and abroad moves in the most meticulous social circles.

The drama of the story turns not so much on the suffering precipitated by the machinations of the system as on the discovery by the girl of her father's business associations. The mother of the fiance has instituted inquiries.

The girl leaves her father's roof. When she goes the father loses the only thing he loves. The conflict comes when Bannister decides to quit, to "go yellow," as his associates insist.

There is a goodly amount of suspense as the system's head tries to get out from under his interests and responsibilities and by his associates is held to his post, Bannister all the time thinking of his daughter and secretly aiding her and smoothing her path.

Doris Kenyon for the third time in recent weeks appears in a Warner subject. She has not in this so much to do as in those that have gone before, but she adds to the picture the same charm and distinction which characterized the others.

Dudley Digges is the Abner Snead who is the chief instrument of Bannister, a sinister role. Gilbert Emery is the very capable head of the opposition group of business men, while David Manners is Dick, the very earnest and convincing suitor for the hand of Gloria.

Roland V. Lee directed this adaptation by Robert Lord of Byron Morgan's screen play. The picture marks the last or among the last of the gangster subjects to be sponsored by Warners. It is not unlikely there will be many dry eyes at the passing of this cycle—at least among picturegoers with parental responsibilities.

These successors of subjects portraying the lawless west and totally lacking the latter's vistas of mountain and plain as well as men with blood undefiled by coke have served the purpose of providing sure fire material for mentally lazy production chiefs, for men too indolent to invent dramatic subjects, or for men too "sot in their judgments" to go afield for story material when their home lots are cluttered with unproductive writers.

### POSSESSED

First cameraman, Oliver Marsh; second cameraman, Edward Fitzgerald; assistants, Samuel Cohen, Kyme Meade; stills, Sam Manatt.

THERE'S a smashing finish in MGM's "Possessed." The closing scenes will hold any house under their spell, so realistically is the story conceived and so dramatically is it portrayed. The realism of the tale is not confined to its conclusion, but clings to it all the way, right from the start.

Joan Crawford shines in a role of a mistress, delightfully conceived by Edgar Selwyn in his play of "The Mirage." Lenore Coffee adapted the subject for the screen. Marian is an alluring creature, plain spoken, honest, really in love with one man, and as shown effectively on one occasion endowed with the broadest of charity for others. Sudden affluence does not turn her head, nor make her indifferent to those who never have been touched by it.

Clark Gable's followers are slated to see him in the best screen part yet assigned him—an ideal part is that of Mark Whitney for a matinee idol. Incidentally "Possessed" is slated for an enormous matinee business. There's no force will stop that.

An unusual proportion of the dialogue falls to the two, which will prove to be no cause for complaint. The conversation is such as is to be expected from two ideal lovers, or from two lovers ideally mated, and where the only cloud comes from the embarrassment of an occasional reminder they are living together without benefit of clergy.

The story rises in intensity as this cloud rapidly develops into a storm following the entrance of the man into politics. The height of the drama is reached when at a political meeting a well organized claque circulates handbills asking as to the identity of the mistress of Whitney. Marian finds herself the center of the falling bills. Although the two have not seen each other for days, and Whitney believes Marian unaccountably has parted from him, the girl stands in her place and faces the large house and tells them who this woman is. Among other things she tells who Whitney is. If it isn't enough to elect any man then

the voters of that state are different from the majority.

It is a novel twist and a most moving one. It creates just what was described in the opening sentence of this review as a smashing finish.

Skeets Gallagher is seen as a loquacious friend of Whitney, while Wallace Ford, more or less a newcomer on the screen, has the part of the boyhood friend of Marian. It is not a role that will create sympathy, nor is it intended to; suffice it to say Ford repels it, which would seem to imply his portrayal is successful. Others in the cast are Frank Conroy, Marjorie White, John Miljan and Clara Blandick. Clarence Brown directed.

### OVER THE HILL

First cameraman, John Seitz; second cameraman, Arthur Arling; assistants, Luis Molina, Bud Mautino; stills, Joe List.

THE Fox company must be convinced that "Over the Hill" is not so sobby as it has been painted or else it believes the lively scenes at the finish will atone for the sombre moments that have gone before. But really the picture as it is remade in sound under the hand of Henry King does not accentuate the tough side of life, nor does it unduly prolong those sequences in which gayety previously has been extracted.



*John Seitz*

As shown on the evening of November 5 at the producer's studio there was a feeling on the part of this reviewer the subject was too long. There was an impression the picture had lasted two hours, which actually was perhaps an overestimate of twenty minutes. It is entirely possible before the production goes into general distribution at the end of November the cause of that lag will have been extracted, should it be decided a lag exists.

The cast is headed by the same pair of youngsters who made such a hit in "Bad Girl"—James Dunn and Sally Eilers. Equally will they through their attractive personalities and screen ability bring material strength to the present picture. They will appeal to picturegoers of all ages.

Then there are two more who a couple of decades ago were making something of a noise among the picturegoers of that period. Mae Marsh and James Kirkwood in those days were members of the Biograph company. In "Over the Hill" they play respectively the mother and father of the Shelby family. It is the first screen appearance of Miss Marsh in a goodly number of years.

In the interim she has been preparing for the role she portrays in Tom Barry and Jules Furthman's adaptation of Will Carleton's poem. In other words, she has been raising a family of her own. The manner in which this mother role is played is abundant evidence the work we see done about the house has never been accomplished with such celerity as the result of rehearsals. The craftsmanship in housekeeping is too outstanding.

The director from the first pays heed to little things. A whole sequence is staged as Mother Shelby prepares the morning meal and then gets the family of little ones out of bed and off to school. The thought of the family never is lost to sight.

The tale is brought down to date. Will Carleton off there in the deep shades may wonder why Father Shelby should be transporting liquor under cover of night. Or even how it comes these young married couples from a little town up state are putting on drinking parties in their expensive apartment in New York.

The possibility of exhibitor fear that a depressing theme may keep away from the box office patrons already fed up on sadness evidently has been considered by the producers. The closing stages of the story are extremely melodramatic and the setting one that will bring savage audience satisfaction when one brother severely trounces another brother and drags him through the streets of the town to the jeers of the neighbors.

It is stirring and moving in the extreme, putting the house in a mood heartily to laugh with the reunited mother and son and the latter's sweetheart a few moments later.

### PEACH O' RENO

First cameraman, Jack MacKenzie; second cameramen, Edwin Pyle, Edward Henderson; assistants, Charles Burke, William Clothier; stills, Donald MacKenzie.

RIOTOUS laughter at times followed the showing of RKO's "Peach o' Reno" at the big Fox Boulevard on a Sunday night early in November. The picture will furnish many a kick to the tired business man if at large any such there be these days. Possibly, too, if he choose to take along the partner of all of his sorrows and a few of his accidental joys she likewise will get a lot of fun out of it.



*Jack MacKenzie*

Comedy hardly is a word strong enough for this Tim Whelan-Ralph Spence-Eddie Welch adaptation of Tim Whelan's story. It is a farce when it is not a travesty—travesty on some of the traditions America at one time esteemed sacred, but which these days may be burlesqued and the burlesque applauded by a majority of citizens long since tired of being humbugged by smug adjusters of all morals but their own.

The locale of the story is Reno and the theme is divorce, the kind that is batted out in fast motion, the contending parties singly or doubly being so entertained in the brief interim preceding the hour of legal separation that the desired freedom inevitably must be robbed of much of its expected novelty and attractiveness.

Bert Wheeler and Robert Woolsey are the chief conspirators against the peace and calm of picturegoers in this production from the hand of William A. Seiter. Let it be said right here Seiter has done a really good job on the directing side, matching that of the writers and Art Director Max Ree.

Bert makes up in female rig when he seeks to fool a husband who insists he will kill the lawyer who officiated at the legal amputation of his other half. Bert fools him plenty for a while—and he does others, too. In its mirth the sequence will match that of the one wherein Woolsey straight aside from his cigar and Wheeler in femme garb do a "turn" for the benefit of the night club guests, or that of the wrestling match with no hold barred precipitated between Woolsey and Zelma O'Neal. But why continue?

Sam Hardy is the judge who presides at the trial of Bruno vs. Bruno, portrayed by Joseph Cawthorne and Cora Witherspoon. Mitchell Harris is the big boy on murder bent.

If you like your fun broad in action and incidentally in spots in dialogue this is what the doctor ordered.

### FIVE STAR FINAL

First cameraman, Sol Polito; second cameramen, Michael Joyce, Thomas Branigan; assistants, R. G. Mitchell, Thomas Riddell; stills, John Ellis.

NO wonder the Warner houses are being packed by "Five Star Final." Dramatically it is a great picture, and that mainly is what tells the story so far as human beings are concerned. The force of the picture in no way will be minimized by the squeals of newspaper executives—those of them from whom the story draws blood.

This play of Louis Weitzenkorn as it was adapted by Byron Morgan and Robert Lord will do more than any preceding screen production to expose the fiendish motives and actions behind the publication of a yellow journal, the most vicious as it is the oldest form of racketeering yet invented. The picture shows how from baldly mercenary motives the paper capitalizes human misery—and human life.

The cast is exceptional—and that is no mere trite remark. It is of a quality that extracts from the story every ounce of strength and impressiveness in it.

Edward G. Robinson is the managing editor of the Gazette, of decent inclinations turned scavenger under instructions of a publisher who succumbs to the sales talk of his circulation head. Those who have seen Robinson only in the blighting guise of a racketeer and have not been so enthusiastic about his work have a treat in store for them in following this stirring part.

Among those supporting Robinson are two players, a man and a woman, who a decade or two ago singly could fill any theatre in New York. Henry B. Warner and Frances Starr stood at the ladder's top. Their portrayal

of the emotional roles assigned to them explained just why they were so prominent in other days, and this quality mellowed by experience contributed vitally to the appeal of the picture, an appeal that kept a great house very silent through a major portion of its running.

Among the actors who aided in building this subject were Oscar Apfel as the owner, Purnell Pratt, Robert Elliott, David Torrence, Boris Karloff and George E. Stone. All the honors do not go to the men. There's Alene MacMahon as the secretary of the managing editor, a part that looms big by reason of the feeling conveyed here's a "regular guy." Then Ona Munson is the girl who comes from Chicago to work on a New York newspaper and brings her sex appeal with her.

The younger element is intrusted to Marian Marsh and Anthony Bushell, who do well in parts more difficult than those usually intrusted to youthful players. Especially is this true of Miss Marsh, who notably acquits herself in a particularly strong sequence.

Mervyn LeRoy is the director of this subject which should be a contender among the ten best of the year, but will never get the vote. It just happens these so honored are determined by employes of newspapers. In all probability there will be enough of these so instructed as to kill any chance the picture will rank among the major ten. But it is a thrilling subject.

### PUDGE

First cameraman, Jerome Ash; second cameraman, King Gray; assistants, Lloyd Ward, Donald Glouner; stills, Mickey Marigold.

ONE of the larger factors in Universal's "Pudge" is its smallest human contributor—in fact, it is difficult to refer to Cora Sue Collins as other than tiny. And tiny she is with her scant four years of worldly wisdom.

We here see Cora in her first picture, and somehow or another the usually questionable privilege of seeing any one in a first picture takes on new significance. For Cora, if you please, is well worth walking a distance to see. She has charm, just how much you must see for yourself. The same remark goes also for the real measure of the very young miss's ability to portray a certain bit of child temperament. Really it would be difficult to suggest any improvement in the portrayal of the elflike waif role confided to her.

It's an unusual tale, this strange mixture of comedy verging at times on the farcical and at others on the dramatic. Those who expect that because of the presence of Slim Summerville they are going to witness a broad comedy will be surprised—much—for decidedly it isn't.

'Tis a tale that is tender at moments, at quite a number of them in fact, a quality in the development of which Zasu Pitts is most competent. So she is here as the nurse in a dog hospital unwittingly summoned to take charge of a little girl in a home where hitherto only men have lived.

Alison Skipworth as the purveyor of gin is excellent as are those already named. Mrs. Hawkins — or maybe it was Mrs. 'Awkins—with her baby buggy ballasted with bottles of gin contributes to the gayety of the house.

The story is of Jasper Jones, who strikes oil and wealth. His escape from the clutches of a matchmaking and golddigging mamma with a worthless son as well as an ambitious daughter is precipitated by the quite accidental entrance into his life of this waif and of the nurse summoned to take care of it. There are scenes of high life as well as of low.

Thornton Freeland directs from Dale Van Every's adaptation of Reginald Denny's story, with added dialogue by Robert Keith and Max Lief.

You may have to think back a long way to recall Cora's equal in age and screen appeal, and maybe you won't entirely succeed.

# *When Seen Through Feminine Eyes*

**By CLARA M. SAWDON**

### THE WHITE DEVIL

THE presentation of the German Ufa film "The White Devil" at the Filmarte early in November afforded entertainment representative of the best qualities achieved by cinema in the silent days combined with English dialogue, the latter held subservient throughout to the art of the former. In addition it gave Hollywood a chance to view Lil Dagover, a recent German importation, as yet not introduced to the local screen.

The story deals with the Cossack rebellion of 1853 against Czar Nicholas I, adapted from Tolstoi's "Hadschi Murat." Ivan Mosjoukine, a Russian actor well known abroad, is the White Devil leader of the Cossacks.

The early portions of the picture give opportunity for many thrilling and beautiful camera studies depicting encounters and movements of troops through mountainous country, all of them executed with full regard for photographic values. A most spectacular and altogether efficient method of combating superior numbers is employed by Hadschi, the White Devil, when he uses explosives to dislodge a mountainside as the forces of the Czar march through the gorge below.

No lover of horses will fail to remember the white mount of the Cossack leader. The perfect understanding between horse and man makes such a thing as capture almost impossible; in fact one camera shot leaves the observer with the distinct impression of having seen a horse literally flying when escape by remaining on the ground seemed hopeless.

When the action moves to St. Petersburg spacious interiors of royal council chambers, abodes, imposing statues outlined by moonlight, a blinding Russian blizzard and views of the Russian ballet performing for royalty replace the mountain scenes.

Only the four players carrying the major parts are identified. Ivan Mosjoukine is a convincing Hadschi. Lil Dagover portrays Nelidowa, prime favorite of the moment in the affections of the Czar and who, fully aware of the straying tendencies of royal hearts, relies on strategy rather than royal protestations to retain her position as long as possible.

Saira, the dancer sweetheart of Hadschi threatened with the attentions of the Czar, is played by Betty Amann, and Fritz Alberty as the Czar demonstrates such marked ability in speaking volumes through the medium of facial expression that even the few short speeches assigned him seem superfluous.

Scenes of ballet dancing and ensembles by the Don Cossack Choir conducted by Serge Jeroff contributed their share to a picture of varied entertainment, beauty and appeal—a tribute to the demonstrated able direction of Alexander Wolkoff.

### RICH MAN'S FOLLY

First cameraman, Dave Abel; second cameramen, Dan Fapp, Ernest Laszlo; assistants, James King, Art Lane; stills, Earl Crowley.

DISPLAYING every evidence of great care and study employed to achieve an outstanding degree of excellence in adaptation, casting, direction and acting, one can only wonder how the misleading and unsuitable title of "Rich Man's Folly" became a part of Paramount's offering starring George Bancroft. Anyone inclined to misgivings because of the name will do well to remember "The play's the thing," because the theme is timely and the treatment unusually forceful.



*Dave Abel*

George Bancroft is the dominant, successful Brock Trumbull, worthy fifth in a line of famous shipbuilders. With admirable restraint Bancroft portrays the indomitable will and zeal of the man who has accepted unquestioningly the role of standard bearer for a family tradition. In the Trumbull code sons are all important and women simply the bearers of them.

Dawn O'Day is the eight-year-old firstborn of the household who tries so pathetically to share a father's love reserved only for sons. Frances Dee continues the characterization into young womanhood. She makes very real the loneliness and unhappiness of the daughter who loses her mother in childhood, is denied her father's love because of the Trumbull obsession, and helplessly sees her baby brother, labeled at birth as Trumbull the sixth, crushed by the demands of a tradition for which he

is neither physically nor materialistically endowed.

Robert Ames, loaned by RKO, ably handles the role of Joe Warren, the business rival of Trumbull. In the conflicting love interests of the two men Warren first loses to Trumbull, then wins and finally shares with him.

Young David Durand as the idealistic boy, not constitutionally strong, who pathetically tries to grasp the materialistic viewpoint of his father and emulate the sturdy physique, leaves nothing to be desired in the role of Brock Trumbull, Jr.

It would seem a case of sheer ingratitude to omit mention of a calf and trainload of beef on the hoof and the part they play in supplying some very expressive bovine dialogue at a time when a touch of humor is most welcome as a brief relaxation from the more serious moments of the picture.

Unstinted praise is merited by every member of the cast. John Cromwell, director, has produced balanced entertainment. The picture effectively accomplishes its purpose of presenting the futility of tradition, power and money when those three things must stand alone. It should be enjoyed by all, understood by many and appreciated to its fullest extent by a few.

The screen play was written by Grover Jones and Edward Paramore, Jr., with credit given to Charles Dickens' "Dombey and Son" as the source of suggestion.

The camera had no opportunity for the spectacular but maintained a consistent excellence which insures a good picture.

### THE FALSE MADONNA

First caremaman, Henry Sharp; second cameramen, Otto Pierce, Dan Fapp; assistants, Paul Cable, Arthur Lane; stills, Bert Lynch.

THE three leading players, Kay Francis, William Boyd and Conway Tearle, presented by Paramount in "The False Madonna" are three excellent reasons for expecting satisfying entertainment. To say that expectations are not realized puts the burden of the failure on the vehicle instead of the efforts of the cast to make good.



*Henry Sharp*

Seemingly the original story, "The Heart is Young," by May Edginton, had plot material worthy of screen adaptation. There are crooks who live by the formula that if you take no chances you get what's left by those who do. The arm of coincidence reaches out just as their fortunes are at low ebb to pull them within the range of a coup promising financial returns sufficient to remove them from rackets into the more peaceful atmosphere of respectability, should they elect the latter.

The fact that the holder of the contemplated bankroll turns out to be a blind boy complicates the situation and conflicting love interests comprise the obstacles which frustrate the original plan.

John Breeden gives a very fine characterization of the young blind boy, Philip. It is a difficult assignment, and he effectively looks and acts the part all the way through.

Admirers of Kay Francis know she never plays any part indifferently, but makes the most of every opportunity offered. Those who remember and admire Conway Tearle for past performances will be glad to meet him again. Stuart Walker directed.

As stated before, any satisfaction gained from this picture will have to rely on the players, as it seems to be the play in this instance that fails to come through.

### HIS WOMAN

THERE is a very young player in the Paramount picture "His Woman," costarring Gary Cooper and Claudette Colbert, who can boastfully claim every woman in the audience as his. Regardless of the fact that he cries unrestrainedly, shamelessly drinks milk out of a beer bottle and utters no word of intelligible English, feminine hearts will capitulate to his charms universally and unitedly.

This new heart snatcher who comes to the screen unheralded is Richard Spiro and his part is that of Sammy, a baby who has yet to eat his first birthday cake, which he portrays without the aid of makeup.

Paradoxical as it seems, the director, Edward Sloman, has chosen to introduce this newcomer with big scenes patterned after those which have done so much for cinema vamps that they have become accepted as standard. Accordingly he is viewed as being disrobed, taking a bath and enduring the discomfort of being out in a heavy rainstorm.

Most of the action takes place on a third-class freighter of which Gary Cooper as Sam Whelan is captain. It is well he essays the garb of a sailor, for the characterization goes no deeper than clothes can carry it, there being nothing else to establish any conviction of a knowledge of or even liking for the sea.

Claudette Colbert as Sally Clark does her best to create sympathy for the dance hall entertainer of water front resorts. It is a thankless attempt because the play and direction fail to stablish any sympathy for the character. Just why fiction heroines continue to choose either a life of shame or the river when they find the cards stacked against them in a man-designed world is difficult to understand as neither of them has proved worthy of such constant repetition. A great lack of versatility on the part of their creators is probably the best explanation.

There is villainy performed by Averell Harris as Gatson, who knows Sally as the friend of sailors on shore leave leave instead of the daughter of a missionary according to representations made by her to the captain.

Two very loyal and entertaining ebony-hued assistants in th care of Sammy are Aloysius and Mark. Hamtree Harrington and Sidney Easton provide these lighter moments.

Adelaide Heilbron and Melville Baker wrote the screen play from the novel "The Sentimentalist," by Dale Collins. The picture was filmed in New York and photographed by William Steiner.

Retrospect finds but one memory that survives the viewing of "His Woman" and that is Sammy.

### THE LAST COMPANY

ANOTHER Ufa production directed by Kurt Bernhardt with a historical background and dialogue in English was a recent Filmarte attraction. The setting for "The Last Company" or "13 Men and 1 Girl" is the Franco-Prussian struggle in 1870.

Panoramic views of the country and people establish atmosphere and portend the tragic nature of the story.

Carl Veidt as the gallant Prussian captain, with his company depleted to but twelve men, ably meets the demands of an exacting role to which fall most of the dialogue and dramatic moments.

Unable to be reached by reinforcements the band of thirteen men fight their last and losing engagement in a flour mill at a strategic point in the line of advance. The girl, played by Karin Evans, is the miller's ward who elects to remain and die beside her captain.

The scene of the French victors paying silent tribute to the bravery of the men their cause forced them to kill fittingly closes the picture, stressing as it does the futility of men sacrificing not only all that they are but all that they might become on the thankless altar of war.

### COCK OF THE AIR

First cameraman, Lucien Andriot; second cameraman, Ray Ramsey; assistants, Shirley Williams, William Strong; stills, Eugene Kornmann.

THE meeting of a beautiful woman, wartime Parisian favorite of the theater, with heart conquests international in scope, and an American, famous aviator equally agile in transferring his affections, offers an interesting situation.

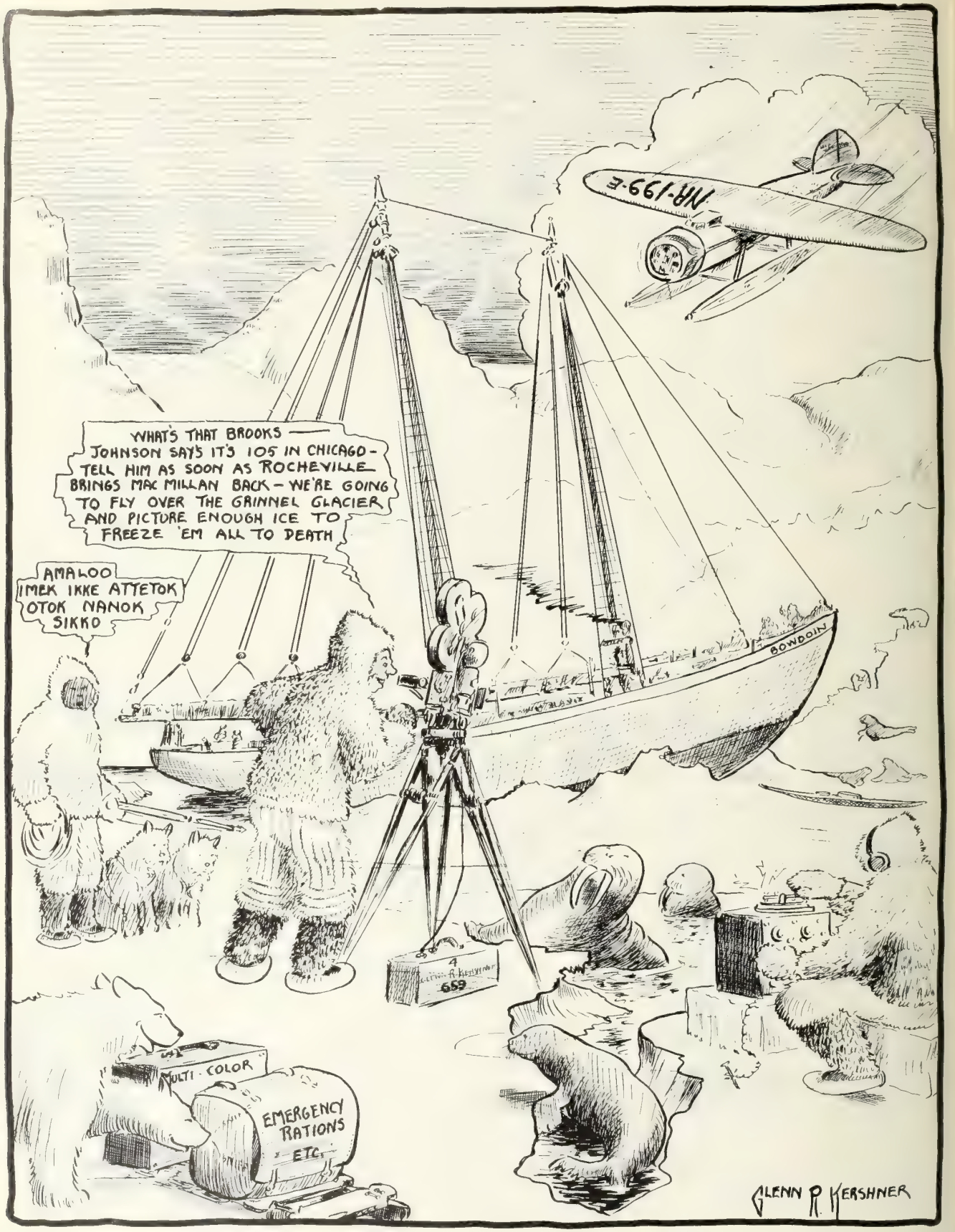


*Lucien Andricot*

Have the meeting occur in a beautiful Italian setting during carnival time and the stage is set for "Cock of the Air" with Billie Dove as Lilli de Rosseau and Chester Morris as Lieutenant Roger Craig working out the consequences.

When Cupid invades the territory of sophisticates he wisely adapts himself to his environment and goes mod-

*(Continued on Page 38)*




*Glenn Kershner and some of the friends with whom he spent a summer that was at least cool if not always delightful*

# Small German Producers Slipping

## Heavy Sound Royalties Averaging 100,000 Marks a Subject Driving Weaker Firms Out of Business Entirely

By GEORGE R. CANTY
*United States Trade Commissioner, Paris*

NUMEROUS notes forwarded to the Bureau of Foreign and Domestic Commerce from time to time have emphasized the gradual demise of the small European producers unable to maintain production under sound film conditions. It is not apparent that this extinction of the so-called mushroom producer has yet to reach its true level, for in Germany during 1930 44 companies turned out one or two films each, as compared with 61 companies in 1929, 42 in 1928, 62 in 1927, and 60 in 1926.

These figures are significant. Though these companies registered lowest numerically in 1928—Germany's peak production year, when only the rankest kind of mushroom producer confined himself to one or two films—61 producers of this category operated during 1929, practically the last year of the silent film era. In 1930, the first year of the sound film era, the number of mushroom producers (44) would appear to indicate that the death knell had not yet been sounded, nothwithstanding that this number was 28 per cent under that for the preceding year.

It does. however, represent a tremedous decline when it is considered that many of these producers were, in reality, making what will prove to be their last attempt at production, unless Tobis royalties charges are considerably reduced, and that 1931 will see a still smaller number remaining.

Dr. Alexander Jason, who occasionally writes in the German trade press on economic surveys of film production, recently published an article in the French trade press. While his figures as they relate to the number of productions turned out annually do not agree with official statistics that have been previously reported they do substantiate his purpose in showing the decrease of these mushroom producers and in a sense the stranglehold that Tobias is getting on the German film industry. Dr. Jason's article in translated form is submitted herewith.

The department's usual waiver of responsibility accompanies this translation.

### Financial Sacrifices

Statistical material available on film production in Germany during 1930, the first sound film year, is a very interesting subject from various angles.

The change over to sound film obviously necessitated financial sacrifices especially during the early part of the sound film era, and, owing to entirely new problems and the lack of experience in technical and economic phases, considerable insecurity resulted in the production field.

Today, the situation is entirely different; the foundation of sound film production has been clearly established and the statistical material available in this conection for 1930 can well be taken as a basis for an exact study of the economics of the film situation.

If it is considered that the average production cost of a silent and of a sound film ls 175,000 and 275,000 marks, respectively (the latter amount including 175,000 marks actual production costs and 100,000 marks for sound-film royalties), it is easy to estimate the capital spent on film production in Germany during the period from 1926 to 1930, inclusive.

It is, of course, obvious that the production costs of each individual film differ considerably; in fact, they have varied between 20,000 and 2,000,000 marks during the four-year period from 1926 to 1929, so a very conservative estimate may fix the average production price of a silent film at 175,000 marks.

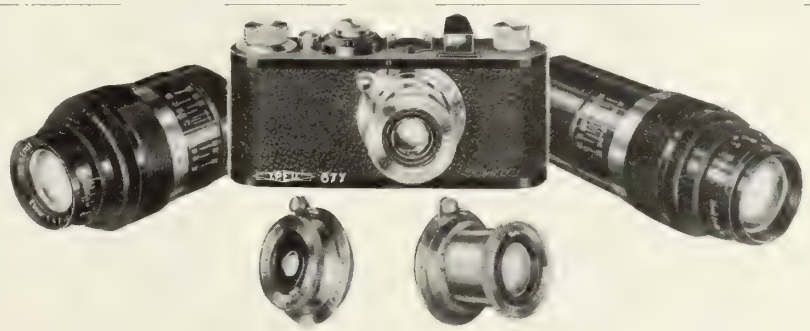
Taking this average cost as a basis the total amount spent on film production during the five-year period in question was probably as follows: 1926, 185 feature films, total cost 32,375,000 marks; 1927, 242 feature films, total cost 42,350,000 marks; 1928, 224 feature films, total cost 32,200,000 marks; 1929, 183 feature films, total cost 32,025,000 marks; 1930, 146 feature films, total cost 35,500,000. Total five-year period, 980 feature films, total cost 174,500,000; yearly average 196 feature films; average yearly cost 36,300,000 marks.

### Less Films, Same Budget

It will be observed that the number of feature films produced in 1930 declined considerably as compared with any of the preceding years, but the total production costs, on the other hand, were only 750,000 marks under the average yearly cost.

Another interesting point is the evolution in the classification of production companies. The number of producers responsible for German feature production between 1926 and 1930 varies from 96 totaling 242 features in 1927, to 62 with a total of 146 features in 1930.

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### *Theodore Wharton Passes*

THEODORE (TED) WHARTON died at his Hollywood home the evening of November 27 after a long battle with a most painful glandular disturbance. He was about fifty years old. He leaves his wife and a sister, Mrs. Whitmore Buck.

Ted Wharton was one of the first directors of motion pictures. He was a leading director for Essanay in Chicago and Pathe in Jersey City. Also he was one of the early independent producers, establishing a studio in the college town of Ithaca, N. Y.

Here were made many features that attracted attention as well as serials, a department in production in which Theodore and his brother, Leopold, specialized.

The director who has passed on was a man of unusually high character and was respected accordingly by a host of men and women who were a part of the motion picture industry in the earlier days.



*Following the suggestion contained in a painting, Frederic Colburn Clarke has photographed his subject first with eyes closed—then without terminating the exposure with eyes opened.*

### *Small German Producers Slipping*

in this respect is the fact that the so-called mushroom producers, whose yearly output was limited to one or two films each, are gradually disappearing. While the number of these mushroom producers amounted to 60 and 62 in 1926 and 1927, respectively, and still was 61 in 1929, it declined to 44 in 1930.

This was the natural process of elimination under new production conditions, for the smaller films were beginning to fall gradually by the wayside. On the other hand, in 1929, only one firm was responsible for the production of more than 10 feature films; in 1927, this number increased to 3; in 1928, when silent film production was at its best in Germany it was 5, but in 1929 and 1930, probably as a result of the economic situation, it dropped to 1.

#### Five Recording Systems

The following table shows the names of producers who turned out 4 films or more in 1930:

| Name of Company | Sound films | Silent films | Total |
|---|---|---|---|
| Ufa | 19 | .. | 19 |
| Hegewald | 6 | 2 | 8 |
| Aafa | 4 | 3 | 7 |
| Nero | 3 | 3 | 6 |
| Aco | 3 | 3 | 6 |
| D.L.S. | 5 | .. | 5 |
| Emelka | 4 | .. | 4 |
| Cicero | 4 | .. | 4 |
| Union Film | .. | 4 | 4 |
| Albo | .. | 4 | 4 |

Of the 62 companies responsible for the 1930 domestic feature production 19 turned out exclusively silent films; 10 both silent and sound product, and the remaining 33 produced exclusively sound films.

Five different recording systems were used for the production of 99 sound films in 1930. They were Tobi, Klangfilm, Lignose-Breusing Tri-Ergon and General Electric. Of the 99 sound films 85 were recorded over Tobis and Klangfilm apparatus (sound on film and sound on disc, particularly the former) while for 14 only the three other systems were used (sound on disc only). Of the 43 sound film producers 28 used Tobis apparatus for the recording of their 57 films.

It would appear from an estimate that Tobis enjoyed production royalties in 1930 of approximately 5,700,000 marks (57 films at an average royalty of 100,000 marks each). It must be remembered that in addition Tobis has a share in distribution profits, which means that it shares the profits without sharing the risks; this fact contributes to the predominance of Tobis in the German production field.

### *Berlin Studios Show Gain in Amount of Studio Work*

The Trade Commissioner of Paris reports the following statistics covering Berlin studio activity during May, June and July, 1931. Figures for the corresponding period of the previous year are given for purposes of comparison.

During the period under review all available studios were occupied and the film press points out an upward trend of filming. A total of 189 out of 307 working hours were used up in Berlin studios during July, 1931.

| Month | Available 1930-1931 | | Occupied 1930-1931 | | Studios Empty 1930-1931 | |
|---|---|---|---|---|---|---|
| May | 12 | 10 | 12 | 10 | X | .. |
| June | 13 | 12 | 12 | 12 | 1 | .. |
| July | 13 | 12 | 12 | 11 | 1 | 1 |

| Month | Available 1930-1931 | | Occupied 1930-1931 | | Studio Days Idle 1930-1931 | |
|---|---|---|---|---|---|---|
| May | 288 | 260 | 147 | 197 | 141 | 73 |
| June | 312 | 312 | 270 | 238 | 42 | 74 |
| July | 351 | 351 | 305 | 298 | 46 | 46 |

### *Berlin Opens New Office*

A new registration office has been formed for persons engaged either as artists or technicians in the German film industry. Tekumafi is the name of the new office which has been formed by the Labor Office, Berlin, in conjunction with the film employers' and employees' organizations.

# *Here's the Lowdown on Artistry Credited to Russian Cameramen*

**By LAURON A. DRAPER**

Moscow, Oct. 21, 1931.

TODAY I visited the largest motion picture studio in Moscow. It is an immense place, not quite completed, situated at the edge of town. When finished it will rival for modern construction and efficiency any we have.

It has machine shops, wood shops, staff shops and tin shops where they even manufacture carrying or shipping cases for completed pictures. A new laboratory is being built and I think I gave them an idea when I casually mentioned to my interpreter that we used machines to develop our film. At present the laboratory is in an old building in town and resembles the ones I remember in Hollywood fifteen years ago.

At the studio each cameraman has his individual room where he keeps his DeBrie camera and entertains his friends. He has an assistant and the assistant also has an assistant.

And here's an idea for 659 to think over. In each instance, the assistant's assistant was one of the cutest girls I ever saw. She carries the cameraman's extra lenses, a case of plate holders, lens caps, filters and generally resembles a modern American bell boy.

In addition to being nursemaid to the camera crew she carries a small camera and snaps a still now and then at the cue of the director, who nods his head when he wants the still.

I noticed that one particularly interesting young woman even carried cigarettes and matches which she produced quickly from an inside sweater pocket whenever her chief cameraman gave a sign by moving his right eyebrow.

Is there any further wonder why or how these Russian cinematographers are gaining fame for artistic results on the screen!

According to a Russian law or code it is necessary that an entire Russian camera crew assists me when I start to shoot.

I'm wondering if I'll be able to give signs by moving my eyebrows.

Regards to all the boys.

### *New 2 Inch Projection Lens of New Filmo Rates F 1.65*

This magazine is informed by R. Fawn Mitchell of the Bell and Howell company that the new 2 inch improved projection lens supplied with the new Model J Filmo has a rating of F 1.65 and not F 1.5, as was printed in these columns in November.

Mr. Mitchell admits the difference is slight, but thinks it a good idea to call it to attention in the interest of accuracy. In this we join him. We regret the inaccuracy, which investigation discloses was in accordance with the copy supplied by his company. It is just one of those rare occasions when it isn't the printer who is due to be drawn and quartered.

Mr. Mitchell remarks in passing the new accessory is the fastest lens employed on either amateur or professional projectors. "It speaks well of the lens designers," he adds, "that they have been able to produce such a fine piece of work."

### *Hungary's First Language Film Withdrawn From Run*

ACCORDING to a report from Commercial Attache George Wythe of Budapest, the first Hungarian language Hungarian made feature talking film, "Kek Balvany" (Blue Idol) produced by the Hunnia Film Studios, which are closely connected with the Hungarian Government Film Fund, was recently shown at the Royal Apollo Theater in Budapest. It is reported to have been a failure and was withdrawn after a run of two weeks, instead of the usual run of four to six weeks. The film was sponsored and distributed by Max Schiffer, wealthy Hungarian building contractor.

The Pedagogical Film Studios of the Municipality of Budapest were leased for ten years to the Hungarian Film Bureau, a subsidiary of the semi-official Hungarian Telegraph Bureau. The Hungarian Film Bureau purchased a Tobis-Klang (German) portable sound equipment mounted on a NAG automobile to produce therewith weekly news sound films.

### *RCA Distributing Record Smaller and Much Lighter*

WITH approximately 4,000 theatres employing the disc method of sound reproduction as a market, and having arranged with 90 per cent of the producers of sound motion pictures for the recording of their output, RCA Photophone Inc. has begun the distribution of a new type of disc record which has been developed and perfected by the engineers of the RCA Victor Company at its plant in Camden, N. J.

This disc, which is called the Victrolac Record, is an improvement over the old style of shellac record in a number of respects, with advantages that at once became apparent to the producers and no doubt will be welcomed by all exhibitors who still retain the disc method of sound reproduction.

Among the important features which make this new record vastly superior to the old are the reduction in size from 16 inches to 12 inches in diameter, the pronounced reduction in weight from 24 ounces to 4 ounces, its flexibility and durability, improved tone quality and a minimum of surface noise. The new record will mean a considerable saving to exhibitors in express charges alone.


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***Cora Sue Collins***

INTRODUCING Cora Sue Collins, four years old, late of Clarksburg, West Va., but now of Hollywood. This little lady is the one in ten thousand, the exception who proves the rule that no child may be brought to Hollywood and secure a place, any kind of a place, in a picture.

Cora is the daughter of Mr. and Mrs. Young Collins. Her mother brought her to Hollywood September 1, but owing to a cold the little one contracted on the journey west no effort was made to carry out the object of the long trip—i. e., securing a place for her on the screen.

About October 1 a friendly woman neighbor called Cora to the attention of her husband, a garage man, who after talking to the child asked her mother to permit him to make an appointment for the little one with an agent.

Four days later Cora was enrolled in the name part in Universal's comedy drama of "Pudge." The company had made tests of over 100 other children, and when Cora's was seen the picture was started without delay.

Before the end of November, less than three months following her arrival in the West, Cora was seen on the screen at one of Hollywood's large theatres in one of the three principal roles, the chief support of Slim Summerville and Zasu Pitts. She made good. If the reader has any doubt of that achievement better go see for yourself. You may agree with the writer it is a remarkable first screen appearance, whether for a child or an older person.

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### *Stokowski to Describe New Recording and Reproduction*

LEOPOLD STOKOWSKI, director of the Philadelphia orchestra, will address the meeting of the New York section of the Society of Motion Picture Engineers Wednesday evening, December 9, in the auditorium of the Engineers Building, New York, in connection with the first public demonstration of a new system of recording and reproducing music and voice.

This new system, perfected by the Bell Telephone Laboratories, is a development and elaboration of the "hill and dale" or vertical cut recording used by Thomas A. Edison in his first phonograph.

The new system makes possible the reproduction of music as played by the largest orchestras with a quality and naturalness never before possible. It will be explained and demonstrated by H. A. Frederick of the Bell Laboratories.

Music especially recorded for this demonstration will be reproduced by the new system using amplifiers greater in size than are used in even the largest motion picture theatres.

Mr. Stokowski will talk on the recording and reproduction of music from the standpoint of the musician. The meeting is open to the public. Members of the press are invited.

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### *Tax Returns Growing Less*

Supplementing previous reports on entertainment tax declines in Berlin it is now stated in the trade press that the total amount of tax collected for the first six months of the fiscal year 1931-1932 was 4,324,608 marks while the estimated figure for the whole year was 10,300,000 marks.

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### *When Seen Through Feminine Eyes*

*(Continued from Page 33)*

ern in the most approved up to the minute fashion. Dialogue and situations dangerously skirting the edges of the risque mark the trail of true love in this case.

Matt Moore as Terry, Craig's orderly, supplies much of the humor; in fact, his appearance on the scene means a good laugh for the audience is not far behind.

The story was written by Robert E .Sherwood and Charles Lederer, the latter supplying the dialogue for the screen adaptation. The photography is at all times satisfying.

This is the second screen appearance of Billie Dove under the management of Howard Hughes. Although this picture in no way lives up to or advances the high standard set by earlier Hughes presentations, allowed to stand on its own as purely light entertainment it will probably prove to have popular appeal.

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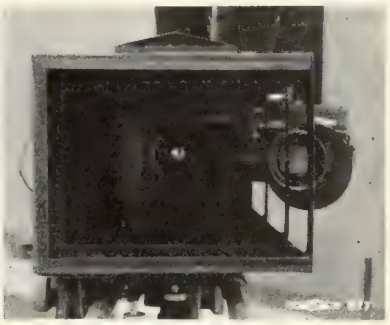

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I had spare parts along with me but never needed them. The weather acted on the leather belts and many serious buckles would have happened had it not been for your little trip which cut the motor at the right time.

Something like thirty thousand feet of Multi-Color Du-Pack as well as the Black and White was run through it without any mechanical trouble at all and on the screen it was as sharp as could be and everyone well pleased with the results.

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